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#### SPECIAL INSERT

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Front Cover: One of the most dramatic images associated with Buckaroo Banzai is the art for the French version of the theatrical poster by artist Melki. The French poster depicted a version of Buckaroo that had little to do with the film, but was intriguing none the less. Now legendary comics artist Paul Gulacy takes the French imagery one step further for this issue's cover. What is the untold story of this mysterious version of Buckaroo? Perhaps someday we'll find out...

**IRREGULAR BLUE BLAZERS**: Questions? Comments? Science gone terribly wrong? We can help. Contact us at **LatestIssue@aol.com**.



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## **WORLD WATCH ONE**

NEWSLETTER OF TEAM BANZAI CHICAGO BUREAU EDITION

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## Time and Time Again

Most days are usually pretty quiet around the field offices of World Watch One's Chicago Bureau. Sure, there was that one incident in 2004 involving Mexican take-out, Siamese twin midgets, and a stripper with proximity detonating pasties (don't ask), but usually the only troubles we see are the occasional Deathhead, keeping the multiphasic imaging spectrometer working, and getting our royalty checks out of Gary at Sound Biscuit Records.

Then there are days when none of that matters.

On February 8, 2010, many fans and associates of Dr. Banzai received an e-mail which read, in part, "It is with deepest sorrow that I have to tell you all that on Friday [February 5th] at about 9 AM, Lowlyte lost her battle with cancer. She died peacefully, without pain, at home."

Becky "Lowlyte" Nelson was a fellow Team Banzai fan and enthusiast living in the St. Louis area. I did not know her well enough to eulogize her except to say that, in all of my dealings with her, she was as kind, as generous, and as wonderfully multifaceted a person as you could hope to meet. As is often the case with cancer, she was much too young to leave so soon.

Lowlyte's death, coming as it did while preparing this newsletter, underscored something already acutely apparent just then. Time is a non-renewable resource. Every year that passes speaks to the proposition that there are only so many more to come. Even as there is less and less time to experience everything, there is also less and less time to devote to matters that require special attention. TABB's 25th anniversary is worth such attention, but more than that it is the people who bring happiness and meaning to our lives who most deserve celebration.

So, it is with both sadness and pride that we dedicate this issue of World Watch One to Lowlyte. Given TABB's flirtations with commercial failure, legal ambiguity, and David Begelman, it is nothing short of miraculous that, twenty-five years later, we are all still here reading and writing about it. Perhaps, in some small way, that becomes our victory over Time—to remain undaunted in spite of its sprint to the End.

It is said that Time exists so that everything doesn't happen at once. But for the sake of our transient mortality, Time means that we only have so much of it. As Buckaroo once said to New Jersey, "Every year we pass the anniversary of our death." TABB's 25th anniversary reminds us to stop for a moment and appreciate the ride. Lowlyte's passing reminds us to make every last one of those moments count. –DB

Acknowledgements: Special thanks go to W. D. Richter, Earl Mac Rauch, and Joe Gentile for their willingness to answer questions and provide materials critical to the look and scope of this newsletter. Thanks also to Mike Okuda at the Banzai Institute website for his frequent assistance over the years not only to this newsletter, but to Banzai fandom in general. We extend our appreciation to Matt Haley, Mike Okuda, and Kerry Hansknecht for creating several of the graphic elements that appear in this issue. Many thanks to all of our contributors: Earl Mac Rauch, Steve Mattsson, Sean Murphy, and Scott Tate. A world of thanks to Scott Adams and Kem McNair for their time answering questions, Daniel Johnson of filmbabble.blogspot.com, Steve Mattsson and Alan "Dragon" Smith for providing photos, Denver Hill of The Colony Theater for his assistance in creating TABB's Colony screening report, and Brian "Gumball" Hunt for providing scans of TABB's storyboards. As always, thanks go to all of you Blue Blaze Irregulars out there. If it weren't for you, we'd look insane doing this newsletter instead of merely looking kooky and eccentric. Wait a minute, that sounds bad...

**Listen up!** This is a shout-out to our close relative and co-conspirator in newsletter skullduggery—the celebrated World Watch One Underground. It is a pleasure to be working under the same tent with you once more. Thank you both, Alan and Nancy Smith, for making a leap of faith and saying, "yes." It must also be mentioned that this is all Rainbow Kitty's fault. Thank you, Steve Mattsson, for fostering the détente that made this issue possible.

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Submissions to World Watch One are strongly encouraged. You got 'em? We'll take 'em! Please contact us at LatestIssue@aol.com for more details.

## What it was like Back Then: 1984 in Review

By Dan "Big Shoulders" Berger

For reasons unknown, the 1980's have become the prototypical "love it or hate it" era. Some hail the decade as a high water mark of economic progress and global change for the better marked by President Reagan bringing an end to the Cold War. Others deride it as an era of rampant consumerism, vapid popculture, and corporate excess typified by disposable synth-pop music and the "Greed is good" speech from the film **Wall**Street. Ending the Cold War is countered with the debacle of the Iran-Contra affair and the seeds of the War Against Terror.

Whatever. The real question is, "Who were you in 1984?"

If you're reaching for a label you shouldn't have far to stretch. The 80's were filled with a well stocked cave of Platonic Forms; from dapper preppies to long-haired stoners, money-obsessed yuppies, chronically buff jocks and bespectacled geeks. Journey back to the days of a younger "you" as we revisit 1984.

### Rockers and Stoners and Metal Heads, oh my!

1984 was rough on the smoking area set in high schools across the nation. The cultural wave of the 1970's was ebbing where matters of the blistering guitar solo in popular music were concerned. Lava lamps and one-hitters were giving way to fiber optic lamps and rolled twenties sprinkled with coke. The times they were a-changin'.

One clear sign of the change was the divide in the old guard of "classic rock" musicians. While **The Grateful Dead** hadn't released a new album since 1981's live *Dead Set*, effectively locking themselves in a creative time capsule from the 60's and 70's, acts such as **The Who** were embracing the age of synth by slowly letting go of the guitar jamming years, sometimes to the chagrin of the ripped jeans and concert shirt crowd.

Heavy Metal was in a similar state. Metal guitarist Randy Rhodes was still missed by thousands after a tragic airplane crash in 1982. The dominance of guitar gods on the radio was very much on the defensive since the rise of New Wave music in the late 1970's. The indignity of the situation was lost on no one when **Van Halen** taunted their fans with the tortured keyboard stylings of *Jump* on their album *1984*.

Yet all was far from lost. A pack of cigarettes cost only 95¢. **Iron Maiden** was riding high with their *Powerslave* album along with a growing tide of Glam Metal bands. Yngwie Malmsteen was rising as a guitar hero along with Steve Vai, and the much loved Eddie Van Halen was still a monster on guitar, *Jump* or no *Jump*. Metal's twilight was still waiting in the wings of the 1990's.

#### We've been Punked

By 1984, popular music was solidly in the synth-pop phase of the New Wave era, even as those who knew better understood



I wear my sunglasses at night: The Ray-ban Wayfarer of 80's fame. Photo by Rich Niewiroski, Jr.

that the "new" part of New Wave had ceased to be relevant several years before, with one notable exception: Post-punk.

While the word "punk" was still in use, the energy of the punk movement was mutating and maturing into the post-punk era marking the beginnings of contemporary "alternative rock." Some measure of this transformation was indebted to punk's exploration of New Wave synth textures, but what really marked the flourishing of the movement was a willingness to break away from punk's dogmatic insistence on three-chord simplicity and adopt a more 'anything goes' creative mentality.

This is not to say that punk was dead and gone. Even as **The Clash** were falling apart in the wake of *Combat Rock*, John Lydon, aka Johnny Rotten of **Sex Pistols** fame was busy with **Public Image Limited's** *This Is What You Want...This Is What You Get.* In Chicago, punk legends **Naked Raygun** were recording their sophomore album, *Throb Throb*.

Post-punk, however, was coming into its own. The movement began in the late 70's with bands like **Joy Division** from Manchester, England--characterized by singer Ian Curtis's haunted, sometimes despondent vocals and lyrics, and Peter Hook's unique bass style. The band became **New Order** following Curtis's 1980 suicide. By 1983 they had matured into an underground dance club powerhouse with their seminal dance-track *Blue Monday*. 1984 saw another successful New Order release with the single *Thieves Like Us*.

Other post-punk legends were having troubles. Robert Smith was more or less the sum total of **The Cure** in 1984. This wasn't a good thing. *The Top* essentially became a Robert Smith solo album and creative boondoggle, comparing unfavorably to the likes of the band's seminal 1982 album *Pornography* and their 1983 single *The Lovecats*. Fortunately, Smith would come to his senses in time for a much improved collaborative effort with 1985's *The Head on the Door*.

Some were just getting started. **The Smiths** released their first, self-titled album in 1984. **R.E.M.**, still years away from their arena-band days, released their sophomore album, *Reckoning*,

and members of the Goth band **Bauhaus** were back in business as **Tones on Tail** with a full length album, *Pop*.

### In the Valley of the Preppie

1984 was, without question, a good year for Preppies and Vals. You could hardly walk through any major metropolitan area without bumping into a United Colors of Benetton store. Adidas were on the feet of tennis-playing Muffies and Chads the world over, and alligators seemed to menace the left nipples of Izod polo lovers everywhere. J. Crew was in its second year as the catalogue clothier of choice, with Ocean Pacific lending a surfer mystique to fun in the sun, sand, and waves—more than likely with a side of Ray-Bans and docksiders for good measure.

Otherwise, fashion of the day could be reduced to generalities like chunky jewelry, shoulder pads, feathered hair, parachute pants, denim jackets, acid washed jeans, skinny ties, Members Only, Chuck Taylors, Doc Martens, Espadrilles, Vans, Swatches, and the curious case of leotards and leg warmers.

### Scratching the Jock Itch



Not quite the Jet Car: Ayrton Senna's 1984 Toleman TG184. Photo by John Chapman

The world of sports was dominated in the summer of 1984 by the Games of the XXIII Olympiad held in Los Angeles. Some disagreed with the choice of venue. The Eastern Bloc countries, led by the Soviet Union, boycotted the games in response to the US boycott of the 1980 Summer Olympics in Moscow. Such was the spirit of brotherhood and magnanimity at the time.

1984 also marked the year Ayrton Senna graduated from the Formula-3 circuit and began his career as a Formula-1 driver with constructor Toleman Motorsport. Senna would go on to become one of the most storied drivers in history before his career was cut short ten years later in a fatal crash at Imola during the San Marino Grand Prix of 1994.

Closer to home, the Detroit Tigers beat the San Diego Padres four games to one to win the 1984 World Series. Both teams set

franchise records for regular season wins that year. In football, Super Bowl XVIII brought home more sports accolades for Los Angeles with a 38-9 Raiders victory over the heavily favored Washington Redskins. The magnitude of the upset led many to christen the game "Black Sunday." LA didn't fare as well in basketball, where the Boston Celtics beat the Lakers in 7 games to win the '84 NBA Championships. People saw a lot of these two teams in the 80's. From 1980-1989 the Celtics and the Lakers appeared either individually or as competitors in every single NBA finals. The decade saw LA win 5 titles, the Celtics 3.

#### Nerd-do-well

1984 was a huge year in science fiction media. Ghostbusters, Star Trek III, The Terminator, 2010 (another gig for John Lithgow that year), Gremlins, Conan the Destroyer, Indiana Jones and the Temple of Doom, Dune, Starman, The Last Starfighter; all these flooded theatres in what is recalled by many genre fans as a year to remember, both good and bad. A Nightmare on Elm Street launched a franchise while Friday the 13th: The Final Chapter failed yet again to end one, still intent on beating the same dead horse for fun and profit.

In a bitter twist of irony, **TABB** would be run out of theatres by a film called **Revenge of the Nerds**.

## The Top Ten Grossing Films of 1984

Source: boxofficemojo.com

	Movie Title, Studio	Total Gross /	heaters	Open
1	Beverly Hills Cop, Paramount	\$234,760,478	2,006	12/5
-)	<b>Ghostbusters</b> , Columbia	\$229,242,989	1,506	6/8
3 1	Indiana Jones and the Temple of Doom, Paramount	\$179,870,271	1,687	5/23
	<b>Gremlins</b> , Warner Bros.	\$148,168,459	1,537	6/8
_	<b>The Karate Kid</b> , Columbia	\$90,815,558	1,111	6/22
	<b>Police Academy</b> , Warner Bros.	\$81,198,894	1,587	3/23
/	Footloose, Paramount	\$80,035,402	1,384	2/17
	Romancing the Stone, Fox	\$76,572,238	1,110	3/30
9	Star Trek III: The Search for Spock, Paramount	\$76,471,046	1,966	6/1
	<b>Splash</b> , Buena Vista	\$69,821,334	1,186	3/9

Of course it wasn't just a banner year for Science Fiction in film. 1984 saw a number of notable writers publishing important work, not least of which was William Gibson's breakthrough cyberpunk novel *Neuromancer*. Though Iain Banks was still three years away from writing his first Culture novel, 1987's *Consider Phlebas*, 1984 saw the publication of his first mainstream fiction novel *The Wasp Factory*, about a budding psychotic growing up on a tiny island off the coast of Scotland.

Meanwhile, Philip José Farmer was beginning to write his first in the *Dayworld* series after wrapping up his last in the *Riverworld* series the year before. Isaac Asimov was stepping away from the later-day continuation of his *Foundation* series to write, in concert with his wife, a second installment in the *Norby Chronicles* (and if you didn't know the Asimovs wrote a ten book series of *Norby Chronicles*, join the club). Harlan Ellison was busy verbally assaulting people on multiple fronts; most notably in an eviscerating review of a wacky, off-beat movie with the unlikely title **The Adventures of Buckaroo Banzai Across the 8**th **Dimension!** More on his review later in this newsletter.

On the technology beat, Apple launched a "little known" computer called the Macintosh with an Orwellian TV commercial directed by the equally "obscure" Ridley Scott. Meanwhile, Microsoft was making a name for itself with MS-DOS as it worked with IBM on a new version of the operating system; a graphical extension of MS-DOS called Windows.

STS-41-D saw the maiden voyage of the Shuttle Fleet's latest addition, *Discovery*. Several delays after its initially planned June 25 launch, NASA's newest member of the fleet roared into the heavens without a hitch, excepting a 6 minute and 50 second delay caused by an unauthorized aircraft in restricted space, at 8:41am EDT on August 30, 1984.

### Greed is Good...for a Court Date

By 1984, four years of Republican economic policies were bringing smiles to many on Wall Street. Reaganomics sought to stimulate economic growth through a combination of tax cuts, especially for corporations, and liberalization of markets through reduced government regulation. Theoretically, the money reclaimed by large corporations would trickle down to individuals through increased corporate spending and enhanced employment growth. How well these policies worked is still debated, with viable arguments both pro and con.

It is clear, however, that government efforts to deregulate the economy played some part in "The cat is away, so the mice will play," mentality that took hold of many on Wall Street. Insider trading flourished, helping earn Ivan Boesky \$76.5 million in the fiscal year ending March, 1984. Michael Milken was a year away from throwing his hostile corporate-takeover-centric "Predators' Ball" of 1985. By 1989, Milken and his brother Lowell were indicted on almost 100 counts of racketeering and securities fraud. By 1992, he paid over 1 billion in restitution and still retained a personal fortune worth hundreds of millions.

In contrast, the shenanigans of John DeLorean seem petty. The DEA arrested him on cocaine trafficking charges in 1982, presumably to raise money for his failing DeLorean Motor Company. He was later found not guilty due to entrapment on August 16, 1984--the day after TABB went into broad release in theatres. Sadly, the DeLorean Motor Company did not fare as well in its trials. The company went bust several months after DeLorean's arrest in July, 1982.

Not surprisingly, the 1980's are remembered as the era when recreational cocaine use became a prominent lifestyle choice. According to the 1997 National Household Survey on Drug Abuse, an estimated 5.7 million Americans were using coke in 1985. By contrast, the number of users had diminished to 1.5 million ten years later in 1995. Clearly, Nancy Reagan's mandate to "Just say no" had its troubles taking root in the "Give me more!" climate of the Reagan Era.

### Well, how did I get here?

So, here we are twenty-five years later. Somehow, we made it.

Granted, none of us made it out scot-free. There were still wonders and horrors aplenty to navigate between now and then, from the fall of the Berlin Wall to the rise of the global AIDS pandemic at the '80s end to the dread sonic exploits of the Spice Girls and the first Persian Gulf War in the '90s. None of us have lacked for interesting times to live through.

And yet it would be ridiculous to say that we were cursed for living through such times. The most difficult incidents usually make for the best stories, and the most enduring. That we are here 25 years later celebrating **The Adventures of Buckaroo Banzai** is living proof. Still, would it kill anyone to make an **Against the World Crime League** movie already? Sheesh.













### Three Random Facts: An August 1984 Microbrief:

- ☐ Prince released *Purple Rain* on August 6th. The album launched his career as a superstar. By the end of the year, *Billboard* had enshrined *When Doves Cry* as the #1 single of 1984.
- ⊗ On August 20th, half a million people gathered in Manila to protest the regime of Ferdinand Marcos. An astronomical number of shoes were involved in the proceedings.
- On August 11<sup>th</sup>, President Ronald Reagan joked during the sound check for a major radio address, saying, "I've signed legislation that will outlaw Russia forever. We begin bombing in five minutes." Some forgot to laugh. The tape was leaked and the Red Army was placed on alert for half an hour. Fortunately, the only bomb deployed was Reagan's attempt at humor. —DB













## The Savage Breast Survival Kit

By Steve "Rainbow Kitty" Mattsson

Most Blue Blaze Irregulars are way too ethical to enjoy any of the wonderful bootleg versions of Michael Boddiker's soundtrack to **The Adventures of Buckaroo Banzai: Across the Eight Dimension!** You can, however, put together a nice, guilt-free set from iTunes featuring **Neil Norman and his Cosmic Orchestra**'s version of the *Buckaroo Banzai Theme* (see <a href="http://www.neilnorman.com">http://www.neilnorman.com</a>), followed by the original version of *Rocket 88* by **Jackie Brenston & His Delta Cats** (see "What's the Scoop with Rocket 88?" from the Spring 2007 volume of the *World Watch One Underground Edition*), then finish the same way Buckaroo did at Artie's Artery with the heartbreaking version of *Since I Don't Have You* by **The Skyliners** (see <a href="http://www.worldwatchonline.com/music.htm">http://www.worldwatchonline.com/music.htm</a>).

Not enough music to keep you sweating through your bojutsu workout? Download the songs *Buckaroo Banzai* and *Yoyodyne* from the album *Molotov Cocktail Party* by the punk band **Frodus**. *Yoyodyne* is a short, driving instrumental. *Buckaroo Banzai* is a longer song with vocals by **Frodus**' front-man who screams the plot of the movie (I think). Then try mixing in a little techno with your punk and download the songs *Yoyo* and *Dyne* from the single *Yoyodyne* by the German band **Toktok**. *Yoyo* is a slightly wacky track and *Dyne* is more sinister, a perfect representation of the Red Lectroids' dummy corporation.

## Top Ten Hits of 1984

	•		
Rank	Title/Artist		
1	When Doves Cry—Prince		
2	What's Love Got to do with It—Tina Turner		
3	Jump—Van Halen		
4	Karma ChameleonCulture Club		
5	Like A Virgin—Madonna		
6	Hello—Lionel Richie		
7	Owner Of A Lonely Heart—Yes		
8	Against All Odds (Take A Look At Me Now)— Phil Collins		
9	Footloose—Kenny Loggins		
10	Ghostbusters—Ray Parker, Jr.		

...and if you crave any of 1984's big hits, try some of these. On second thought, beware the Lionel Richie and Kenny Loggins.

Source: The Eighties Club (<a href="http://eightiesclub.tripod.com">http://eightiesclub.tripod.com</a>)



"The Juture Begins Tomorrow"

Checkout <a href="http://yoyodynerocks.com">http://yoyodynerocks.com</a> for the music of the Oregon Indy band Yoyodyne. They have been described as having, "a reverby flavor of surf and the earthy hint of Roots Rock." Singer/songwriter/bass player Emily Vidal has a voice that hints a bit of Meg White's of the White Stripes. In an interview found at <a href="http://localcut.wweek.com/?p=1874">http://localcut.wweek.com/?p=1874</a>, Emily speaks of the movie Buckaroo Banzai. At first, her band-mate singer/songwriter/guitarist "John" Keener professes ignorance of the film, but then he starts dropping names like "John Smallberries". Yoyodyne's coolest song is the science-fiction tinged Planet 1. You can hear it on their MySpace page at <a href="http://www.myspace.com/yoyodynerocks">http://www.myspace.com/yoyodynerocks</a>

The Oregon **Yoyodyne** is not to be confused with the San Francisco based band **Yoyodyne**, which is most famous among comic book fans for their ballad *The Wedding of Bouncing Boy*. Here are some sample lyrics © 1996 by K. Dinkin:

"...but Duo Damsel seemed to be living out her dreams she was two babes alive flirting with Brainiac Five the Rabbi had to laugh as she split herself in half to dance with Chameleon Boy at the wedding of Bouncing Boy..."

Learn more about this **Yoyodyne** at <a href="http://www.y2kent.com/yoyodyne">http://www.y2kent.com/yoyodyne</a>

There is also a Florida based band that calls themselves **Yoyodyne**, but they are inspired by the works of writer Thomas Pynchon, so we'll ignore 'em. (see "The Sekret Origins of Yoyodyne" from the Spring 2006 volume of *World Watch One Underground Edition* archived at

http://www.geocities.com/bbidragon/worldwatchone/.)

Ready for even more Buckaroo influenced punk? Get it from the songs of the New York band **Bigbooté** at <a href="http://www.myspace.com/rockenroll">http://www.myspace.com/rockenroll</a>. (If anybody ever sees a **Frodus** vs. **Bigbooté** battle-of-the-bands advertised, score an extra ticket for me!)

Now drop your heart rate down into the recovery zone with the soulful *At This Moment* by **Billy Vera & The Beaters** A.K.A. **Pinky Carruthers & the Rug Suckers**. (See <a href="http://www.billyvera.com">http://www.billyvera.com</a> for more.) Ahhh...feels so good.

As Congreve said in 1697, "Musick has Charms to soothe a savage Breast..." If you ever encounter a "savage Breast", soothe it real good with this playlist of music inspired by Dr. Buckaroo Banzai and his work.

## Not Quite Perfect Enough: The Forgotten Sci-Fi Pilots of Lewis Smith

How ABC deprived 1980s America of Perfect Tommy's version of Yoyodyne's business strategy and further encounters with the Brides of Lizard Gulch By Scott "Camelot" Tate

In a previous newsletter, *World Watch One* (Chicago Bureau) told you about *Heroes in Trouble*, a pilot created for the ABC television network by the same minds who gave us Buckaroo Banzai. But did you know that around that same time, ABC also had *other* pilots in the works with a peripheral connection to the world of Buckaroo – or at least to one of the Cavaliers?

The Man Who Fell to Earth began in 1963 as a novel by Walter Tevis, and was first filmed in 1976 as a theatrically released motion picture starring musician-turned-occasional-actor David Bowie. It is the tale of an alien seeking water on behalf of his drought-stricken planet. When he becomes stranded here, the alien uses advanced knowledge to found a high-tech company to parley the resources necessary to build a spacecraft in which he can return home... almost like a benign Yoyodyne. The film was a modest success, garnering a few awards for Bowie and director Nicole Roeg, and is still considered an intellectual cult classic by many science fiction aficionados.

ABC was apparently in the market for new adaptations of existing science fiction projects around their 1986-87 brainstorming period. They briefly pursued a Buckaroo Banzai television series, which was subsequently modified into *Heroes in Trouble* before dropping out of development. Other concepts, including *Starman* (based on the atypically gentle John Carpenter film) and *Max Headroom* (an established character from the U.K. imported to the U.S in a new dramatic format) made it onto their fall schedule, if only for one season. They also decided to redo *The Man Who Fell to Earth* as a made-for-TV movie which they hoped could carry on as a weekly series. Taking over for David Bowie as the earthbound alien – named Thomas Jerome Newton in Tevis' novel and Bowie's movie, but now rechristened as John Dory for the ABC version – was none other than Lewis Smith

The two-hour pilot movie aired on August 23, 1987 -- almost exactly three years after **TABB**'s theatrical debut -- but the pilot wasn't picked up and no series followed. Unlike the Bowie version, professional copies of Lewis Smith's version are scarce aside from occasional cable reruns. However, gray market copies do sometimes turn up at Star Trek conventions and other sci-fi tape-trading circles, since it also contains pre-Trek performances by *The Next Generation*'s Wil Wheaton and *Voyager*'s Robert Picardo.

However, Smith's untold sci-fi adventures at ABC don't end there. The very next summer, he was back in another pilot: *Badlands 2005*. A severe drought in the then-futuristic 1990s



Digital drawing by Dan Berger

forces the American West to evacuate to coastal cities. By the far-flung year of 2005, the lawless West is slowly being resettled. Patrolling the land is U.S. Marshal Garson MacBeth (Smith), his cyborg partner Rex (Miguel Ferrer), and their tough-as-nails boss Alex Neil (Sharon Stone). Who wouldn't want to watch that?

The answer, apparently, is nearly everyone. A single hour-long pilot episode – *The Brides of Lizard Gulch* – was broadcast on August 29, 1988, and was never heard from again.

Lewis Smith has continued to dabble over the years in projects with elements of science fiction, fantasy, or other speculative qualities, as well as more mainstream fare. In 1985, in his first filmed role following TABB, he starred as an angel in **The Heavenly Kid**. During the 1989-90 television season he appeared as the recurring character Mark, one of the peaceful tunnel-dwellers living beneath New York City, on CBS' *Beauty and the Beast*. More recently, he appeared in the supernatural horror movie **Sin-Jin Smyth**. But it's interesting to wonder what it might have been like, back around 1987 or '88, to tune into ABC and see the face of Perfect Tommy onscreen every week, working alongside alien technology or a cyborg crimefighting partner.

### Afterword

Curiosity-seekers searching for copies of 1987's **The Man Who Fell to Earth** should take care not to confuse it with either the 1976 Bowie version or the similarly titled 1988 **The Man Who Jumped to Earth**, which was a BBC documentary about base-jumping. Hollywood scuttlebutt over the past few years has suggested that a new theatrical version of **The Man Who Fell to Earth** may get off the ground eventually, but nothing's come of it yet. If anybody's considering updating *Badlands 2005*, they haven't admitted it. –*ST* 

# Where In The World Are The Team Banzai Wristbands?

By Steve "Rainbow Kitty" Mattsson

Geocaching is a high-tech treasure hunt using the Global Positioning Satellite network. A Travel Bug is a trackable tag that you attach to an item allowing you to follow the item's real world journey from geocache to geocache on the internet. Travel Bugs move in unpredictable ways, almost like living things. They can linger in an area or take off around the world. There is no way of knowing where or when these hitchhikers will move. They teach us that it is not about the destination—it is about the journey.

In the summer of '07 I attached ten Travel Bug tags to ten Team Banzai wristbands and released them into the worldwide network of geocaches. The mission of a Team Banzai Travel Bug was simple, "No matter where it goes, there it is."

I summarized the Travel Bugs' nascent journeys in the last *Underground Edition* newsletter. Here is a Summer, 2010 update:

- Team Banzai wristband.1 started in a Buckaroo Banzaithemed geocache hidden at the 4,417 foot level on Mt. Hood. This is a difficult cache to reach unless you punch N 45° 14.688 W 121° 40.653 into the jet car's navicomputer, set the overthruster beam to "penetrate matter", and simply drive through the mountain. It has traveled 1,194.4 miles through Portland and up into British Columbia.
- Team Banzai wristbands .2, .3, .4 and .6 are missing in action
- Team Banzai wristband.7 moved 259 miles from the site of the very first geocache in Beavercreek, Oregon, out to the Oregon coast, back through Portland, then up to the Team Banzai cache on Mt. Hood, and back to Portland again.
- Team Banzai wristband.8 started in a cache in Tumwater, Washington and has traveled 4,040 miles across the country to Virginia, Florida, South Carolina, Georgia, and North Carolina.
- The Team Banzai wristband.9 travel bug started in Seal Rock, Oregon and traveled 2,054.5 miles to the San Francisco Bay area and then to Huntsville, Texas where it rests in a cache located in the "Captain Joe Byrd Department of Corrections Cemetery." Spooky.
- Team Banzai wristband .10 has the distinction of being the first of the travel bugs found by a Buckaroo Banzai fan. It has traveled 3,978.4 miles from a difficult to access cache hidden on the banks of the Deuchutes River in Oregon to Ohio via Washington state and Delaware.
- Team Banzai wristband.5—what a long strange trip it's been.
   It has traveled a total of 23,217 miles. It went from Portland to North Carolina, through Kentucky and Tennessee, and then it re-crossed the North American continent and kept

going across the Pacific Ocean to Guam. It briefly returned to the U.S. and is currently in Nordrhein-Westfalen, Germany via Switzerland. In North Carolina it was caught in a wildfire. The wristband was melted, but a geocacher called "applerun96" saved the metallic travel bug tag. He attached it to a toy car and sent the transformed TB.5 back on its journey. But that's not the strangest part of the story as revealed in the following update by geocacher, "mnloon": "OK! This is really weird! And the circle is sort of complete! This "saved from fire" TB tag and the attached fire engine red matchbox car with FIRE CREW emblazoned on the side (how many more fire references can we add to this sentence?) was handed to me at a geocaching event yesterday. So today I started to read its history since, I must say, the TB tag does look a bit scorched. Turns out we were the ones who picked up this bug in its original form in Oregon last year while visiting our son Neversummer. He took us on a camping weekend event cache. And we were the ones who placed it in the ill-fated ammo box in the Education Forest in North Carolina. So where to next TB? Hurricane zone? Tornado alley? Midwest flood area? Maybe back to Oregon and we can only hope that Mt. St. Helens doesn't erupt again. Happy Trails." "Where next?" was answered by geocacher "brunz backpack" who dropped off the TB at a pirate-themed flashmob event on the island of Guam. It then flew back to California where another Buckaroo Banzai fan found it and placed in a cache called "Bonsai Banzai". From there it has traveled across the Atlantic Ocean through Switzerland to Germany. Don't know about you, but I'm getting a vicarious buzz from this bug's travels—and that's what it's all about!

To follow the journeys of the Team Banzai wristband Travel Bugs log onto:

http://www.geocaching.com/track/search.aspx?o=1&uid=e43 18a36-e0a9-48b9-815a-4d18c5faca68—or look for another update in the next issue of World Watch One.







## Caching-in for the Uninitiated

The accessibility of geocaching has made great strides with the rise of smart-phone technology. Most cells are an app away from becoming a GPS able to navigate their users just about anywhere on the planet within a cellular network, including any number of geocaches. Getting started is a click away at <a href="http://www.geocaching.com">http://www.geocaching.com</a> where you can learn more about travel bugs specifically and geocaching in general, but be warned. Geocaching is known to draw the obsessive and compulsive into its clutches like a Death Star tractor beam—a small price to pay in the name of adventure. —DB

Buckaroo Banzai Video Games (Fact & Fiction)
An Interview with Scott Adams and Kem McNair
By Sean "Figment" Murphy

The film **Buckaroo Banzai** presented a reality where the characters were immersed in a multimedia world. The Banzai Institute was responsible for the fan club, comic books, novels, albums, concerts, and the video game.

Unsurprisingly, many of the ideas found in the film carried over into the real world through merchandise like the official fan club, comic book, novelization, and, of course, the video game.

The *Buckaroo Banzai and the Hong Kong Cavaliers* video game seen in the film was, sadly, only a prop. There are no game images on the screen, just text, suggesting that the game itself may be broken. A malfunctioning game makes sense in the Banzai world as the mental patients in the hospital with Lizardo were probably not very kind to it. The drawing on the side of the video game cabinet has Buckaroo Banzai and Hanoi Xan.



The Adventures of Buckaroo Banzai video game, however, actually exists and was released by Adventure International, a company created by Scott Adams. The game, credited to Scott Adams and Phillip Case with graphics by Kem McNair, was available in a text-only and a graphics/text version for various systems including the Apple II, Atari 800XL, Commodore 64,



PC, Spectrum, and TRS-80. According to Scott Adams, "We had it out for every system that we had the adventure interpreter on. So there would have been others as well."

Scott Adams (**SA**) and Kem McNair (**KM**) were kind enough to discuss their video game with World Watch One.

**WWO**: How did you end up getting the job to do the Buckaroo Banzai video game?

**SA**: I honestly don't remember at this point. I think the studio approached us but can not be sure any more.

**KM**: Scott got hooked up with the movie somehow after we had been doing games with Marvel comics. I guess it may have been a Marvel contact that pointed him to the movie.

**WWO**: Who worked on the video game?

**SA**: [Phillip and Kem] were employees of AI (Adventure International) and had been wanting to try and write an adventure with my engine. This seemed like a good place for them to get their feet wet.

**KM**: All I did was the primitive computer graphics in all the games. I think Phil was mostly programming the code to make the game update graphics when the correct or not-correct answer was given. They were code heads and I didn't understand machine language. I was a pure artist.

**WWO**: Did you work with anyone associated with the film or the studio in developing the story for the game? How much free reign did you have?

**SA**: We had pretty much free reign as far as I remember.

**KM**: I had no contact with the movie guys. The frame work for the game was probably worked out between Scott and the movie guys. They were pretty tight with the ideas on how it should play out.

[When the director, W.D. "Rick" Richter was asked about his involvement in the Scott Adams game he said, "I have no recollection of being involved, but I might have been asked for

input. I think I was just too busy in post defending the movie itself to worry about merchandising."]

**WWO**: Did you see a version of the script or early cut of the film to use as a basis when putting the game together?

**SA**: The studio gave me a VHS copy of the pre-released movie to work off of. They wanted to hit the ground running as a "cult" film and were priming the pump as it were.

KM: I probably looked at the movie for reference.

**WWO**: Why was there a graphical and text-only version of the game?

**SA**: My engine had always been text based and was available on many, many platforms of the day. Where it was possible, and made sense, we would also add graphics.

**KM**: I think at that time computers were so primitive, Scott was probably trying to sell as many game as he could so he made a text version for computers that didn't even do graphics.

**WWO**: Did you do story boards for the graphic elements of the game?

**KM**: I did story boards. [I was] doing sketches from the story lines and refining them until Scott approved them. Then I would try and create the scenes the best I could using an old Apple II with a graphics tablet. All the code for the graphics tablet and art were written in house by the coding guys. If I needed the art program to draw a circle, I would ask the guys to program the code so my art program would draw a circle. I worked from a copy of the movie but I did all the sketches per Scott's request.

**WWO**: What were the challenges in putting the game together?

**SA**: I don't really remember any special problems. The movie had enough elements in it to allow us to come up with lots of puzzle pieces.

**KM**: Challenges of the game, for me, were to try and make the graphics look as good as I could with these very simple graphics. I had 2 color palettes of 4 colors each, but only one per picture. In other words, one palette had blue, orange, black, and white and the other palette had purple, green, black, and white. So if the picture looked better with purple and green, I would use that palette. The pixels were huge, about the size of a medium ball point pen tip.

**WWO**: What kind of response did you get to the game? Were folks frustrated with it? Did they find it easy?

**SA**: I honestly don't remember now. I am afraid it's been too long.

**KM**: I have no idea how the game did. That was up to the marketing people. Once the game was done, I was on to another game or doing cover art for the packaging. I always thought [the games] were kinda hard to get engaged with. It was



very primitive gaming at best, but Scott was the best at it at the time and sold a lot of games.

**WWO**: How do you compare this game to the others that you did? Do you like it? Wish it was different in some way?

**SA**: I thought it had a good story line and a lot of fun puzzles, many of which were done by Phil and Kem. I mostly acted as editor on this one and helped pull some pieces together and make sure things were of the quality of all the previous AI games.

**KM**: They were all about the same. I never actually played them - I was doing pure art. All the games I did for Scott I had fun doing. It was very challenging to pull off the graphics in these things. There were many, many screens in each game. As for different systems, I did the art once and it was ported over to the other systems somehow. That was handled by the programmers. I never got to work on the newer graphics systems, the Atari's and the Commodore 64's, because we had to dumb [the images] down to the simplest graphics system we were selling the game on. The company took a big hit when the 16 bit computers hit the market and went under not too long after that. I looked for a computer graphics job after that but, in 1983, they were few and far between so I started building surfboards. Some of the pieces on my website (http://www.kemmcnair.com) are done in Photoshop. I have been working in Photoshop since version 2, which is about 22 years ago. I was always trying to make my graphics look like paintings. None of this cookie cutter art.

**WWO**: It sounds like a lot of your job involved visual story telling. Did you concentrate only on making the artwork based on the descriptions handed to you or did you have any input into the story the game told?

**KM**: Yes, it was from descriptions, but words turned into art can be a wide open area sometimes. I may have suggested views or ideas for art in the planning stages. [Still,] these were all based on Scott's planning out how the game was to play.

**WWO**: About how long did the job take from start to finish?

**KM**: My artwork, sketches, and computer work would take a couple of months. I think I probably would get a suggested graphic then do a sketch at a specific dimension to fit the screen, show it to Scott, refine it a little, slip it under a clear overlay on my tablet, and work it up from there. There were no scanners yet, or a way to get a pencil sketch into the computer [easily].

**WWO**: How much lead time were you given prior to the release of the film? Was there a hard and fast deadline to get the game done?

**KM**: Seems like we had about 6 or 8 months lead time. I don't remember there being any pressure to hurry up and get it done.

**WWO**: When did you start doing computer graphics?

KM: I bought an Atari 800 with 8K of memory in 1980, added another 8K memory a little later, and started writing a guitar teaching program in basic for the Atari called "Guitari." It had some really insane rainbow cycling graphics in the opening screen. I was having some trouble with the code and called "Adventure International" and asked if they could figure out my problem. They said, "Sure, come on over." I showed up and ran the program, and they flipped out, went and grabbed everyone in the building and had me run the opening a couple of times. They were jumping up and down! They asked for all my contact info and fixed my code problem. A couple of days later I got a call from them and they offered me a job doing their graphics. I quoted them triple the pay I was getting at the time and they said sure, plus full medical and my own office. I was pretty stoked, to say the least. It was a great experience with pay raises every 3 months and a great bunch of smart people to work with. I look back on it as one of my best jobs.

**WWO**: Was working on the Buckaroo Banzai adventure game a good experience?

**SA**: Every game was fun. BB was an interesting one as it was the first time I ever did a game that tied into a movie. I think our biggest disappointment was how poorly the movie did and therefore there wasn't a large demand for the game.

You can play the text-only version of the game at: http://www.ifiction.org/games/play.phpz?cat=44&game=32&mode=html.

Information on playing the graphical version through emulation: <a href="http://www.figmentfly.com/bb/game4.html">http://www.figmentfly.com/bb/game4.html</a>.

Walkthrough for the game:

http://www.figmentfly.com/bb/game3.html.

Watch a YouTube video of the Atari 800 XL graphical version of the game in action:

http://www.voutube.com/watch?v=IF0J7RmOsG0.



To the Jet Car, Buckaroo!

# **RICK WATCH ONE**

The next few pages require some explanation, and an apology. A massive dose of gratitude is in order as well.

About nine months ago, we contacted W.D. "Rick" Richter to conduct a brief interview celebrating **The Adventures of Buckaroo Banzai**'s 25<sup>th</sup> anniversary. The results appeared in a special edition of *World Watch One* published by BBIs Dragon and Rainbow Kitty and distributed at a Portland, OR screening of **Buckaroo Banzai** (See the screening report later in this issue). The interview was later posted sans introduction on the web at <a href="http://www.banzai-institute.com">http://www.banzai-institute.com</a>.

Since then, Rick has been interviewed no fewer than five times by various correspondents for this edition of *World Watch One*. This is in addition to his assistance in securing two pieces of writing for this newsletter from his long time friend and associate, Earl Mac Rauch. It does not include the numerous demands on his time from other interviewers (See *Filmfax*, #123), Moonstone Books, (See *Buckaroo Banzai* comics) his day job (See Steve Mattsson's interview with Rick in this issue), and having a life, (See family, friends, home ownership, hobbies and interests, etc.).

In short, we've kind of been grilling the poor guy for a while now (See previous issues of *World Watch One* from 2004-present), and for that we apologize. Not only has Rick soldiered on uncomplainingly in the face of these numerous requests, he has done so with patience, enthusiasm, goodhumor, and, above all else, a tremendous spirit of generosity.

So thank you, Mr. Richter, and a thousand times thank you. We will try not to over-do the whole interview thing in the future. Honest. -DB

# **25** Years of Zen: An Interview with W. D. Richter By Dan "Big Shoulders" Berger

In a letter to Michelangelo Besso dated 21 March, 1955, Einstein once said of time, "The distinction between past, present, and future is an illusion, however persistent." And yet it is humanity's relationship with the enduring semblance of past, present and future that defines us most. We ain't around forever, so we do our best to figure things out while we can.

Some things remain mysterious no matter how much time passes, like producer David Begelman's transition from the man who green-lighted **The Adventures of Buckaroo Banzai** to archetypical Banzai detractor and obstructionist.

Then there's the upside to our preoccupation with chronographic bogies: Every once in a while something comes along worth celebrating. In this respect, the 25th anniversary of **Buckaroo Banzai** qualifies as singularly party-worthy.

And who better to celebrate Team Banzai's 25 years of Zen with than W.D. "Rick" Richter, the film's director and widely respected Hollywood screenwriter? We caught up with Rick by e-mail in August, 2009 to see what he had to say on the matter.

**Dan Berger**—Looking back--well, how *do* you feel about looking back on the last 25 years, **Buckaroo Banzai** or no?

**W.D. Richter**—I don't know how I had the energy to live them. I must have been considerably younger.

**DB**—Do you see anniversaries like this as a welcome opportunity to reminisce or an unwelcome house guest distracting you from the future... or something else entirely?

**WDR**—Neither. I'm not a reminisicist, nor am I distractible, because if something succeeds in getting my attention, it's probably something I'd prefer to do to what I was doing at the time it distracted me.

**DB**—What is the one question you are asked about **Buckaroo Banzai** that you never need to hear again?

**WDR**—"Why did you make that ridiculous movie? I didn't get it at all."

**DB**—Unreal. What is the one question you are never asked about Buckaroo Banzai that you wish someone would?

**WDR**—"Did you actually have any idea what the movie was really going to be like?"

**DB**—Did you?

**WDR**—No.

**DB**—If you were to take an inventory of the items in the Banzai archives, what would be some of the highlights on that list? A particular story treatment or drawing on a napkin or a photograph?

**WDR**—Without a doubt, the earliest drafts of Mac Rauch's partial "Buckaroo Bandy" scripts. They explain everything, even the watermelon.

**DB**—It is tempting to ask questions like, "If you had it all to do again..." or, "What would you change if you were making the film today..." when an anniversary comes up. What do you think of these sorts of questions?

**WDR**—I think I wish Jordan Cronenweth hadn't been fired by David Begelman for making the first stuff we shot "look too much like Blade Runner," and I wish we'd had a few extra weeks to shoot so that the truly gifted cast and crew might have been able to savor Mac's script more. Oh, the lost possibilities. What would I change? That goddamn lollipop Peter Weller insisted he suck during the crucial Orson-Welles staircase scene. I'd change it to a fish-hook-on-a-stick.

**DB**—Do you naturally find yourself asking these questions as well or not so much?

**WDR**—You mean "Do I talk to myself?" Or "Do I ask strangers I meet?"

**DB**—Yes.

WDR—Neither.

**DB**—If you have been mulling those sorts of questions, what are some of your answers? How do they differ from they way you would have answered them 25 years ago?

**WDR**—Are these all trick questions?

**DB**—Believe me, it was worse. Be glad, "Is **Buckaroo Banzai** in any way a love letter to Friedrich Wilhelm Nietzsche's *Thus Spoke Zarathustra*?" got axed.

**WDR**—Jesus, who knows? Civilization hadn't even hinted that it was imploding back then. I was having a good time, more or less. I think.

**DB**—You are trapped in a room with a loaf of bread, a penguin, the ghost of Cesar Romero, and an old beat up copy of Tiger Beat magazine. How long does it take you to totally disregard the scenario and move onto something else?

**WDR**—This is precisely one of those questions that's going to stall health-care reform in Congress and derail the peace process in Iraq.

**DB**—Of the several Banzai projects that ran the gauntlet and didn't make it over the last 25 years, which one were you most disappointed to see go by the wayside?

**WDR**—The TV pilot. Mac wrote a sensational script about Dr. Lizardo and potato guns. It was too frightening for Fox, more terrifying than homosexuality in their eyes.

**DB**—Which one gave you the most joy putting together?

**WDR**—Again, the pilot script. So many wonderful BB fans, mostly on *Star Trek*, designed better graphics for free than we had in the movie, and Mac's script was beyond the fringe. It was published in truncated form as a Moonstone Comic... *Return Of The Screw*. But if we'd actually filmed it? David Begelman would have lost his fudge in his grave. That said, I miss David. He was sincerely mean to me. He meant ill.

**DB**—Are there any current goings on regarding Buckaroo?

**WDR**—There's chatter about a hybrid Jet Car and an animated TV series, and more comics are in the works. I'm the wrong guy to ask, though. Perfect Tommy is producing for the Institute now that Mrs. Johnson is on maternity leave.

**DB**—Any final thoughts on the anniversary?

**WDR**—I think all BB fans should each send Mac Rauch a bottle of champagne. He picks up his mail at Moonstone Comics. No cheap shit, either.

## Beyond 25 Years of Zen: Another W.D. Richter Interview

By Steve "Rainbow Kitty" Mattsson

Readers of this newsletter know W.D. Richter best as the director of **The Adventures of Buckaroo Banzai: Across the Eight Dimension!**, but he also did some other stuff in Hollywood. Steve "Rainbow Kitty" Mattsson asks him about it.

**Rainbow Kitty**: In most fields of endeavor an Ivy League education is an advantage. Is that true for writing screenplays in Hollywood?

**W.D. Richter**—Yes, because Hollywood values correct punctuation above all else.

**RK**—Of the films on which you have received a writing credit which one most fully realizes your vision from paper to the screen?

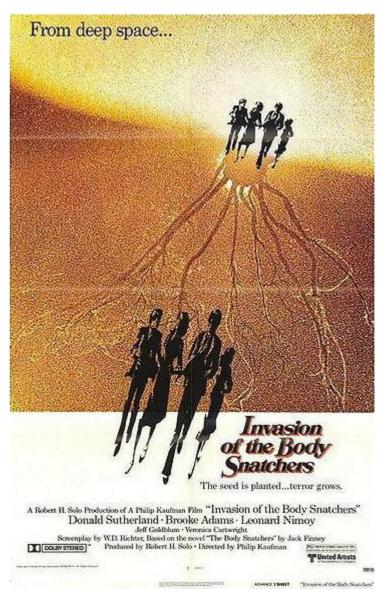
### WDR—Bodysnatchers.

**RK**—Did the pod people win or do we still have a fighting chance?

**WDR**—Pod people are highly rational, emotionless creatures. Far from their winning, hysteria's on the rise today. Fear not for our essential humanity! Just drill, baby, drill!

**RK**—As a writer do you often have the opportunity to be part of the creative process after filming has started?

**WDR**—It's been different on every movie. I never left the set of **Slither** and **Bodysnatchers**, was around in England for **Dracula**, around a bit or writing in a hotel room for both **Brubaker** and **Home For The Holidays**, and never set foot (thank goodness) on a **Stealth** set or location.



**RK**—Is it satisfying to work on set or is it better to be working alone when the writer is still all-powerful?

**WDR**—The only time the writer is "all-powerful" is during the creation of a first spec draft. Once it's out, duck. After that, there is no writing "alone" but, rather, writing with the contradictory notes of all concerned parties. This can be slightly amusing (usually not) and always limiting. The challenge: Can I be all things to all people and all-around darn appealing?

**RK**—Talk to us about the joys of developing a screenplay based on your own idea vs. being a hired gun to bring someone else's vision to life.

**WDR**—Again, every project is different. I had a wonderful time writing adaptations for **Bodysnatchers** and **Dracula** and **Brubaker** and a horrible time trying and failing to keep my original screenplay for **Stealth** from crashing and burning. What it comes down to is the quality of the idea, no matter

whose it is, and the character and intellect of the people you're working with. Kind of like life.

**RK**—Got any examples where a director or an actor took one of your scenes or lines and made it better than you ever imagined?

WDR—Sure. Jeff Goldblum all throughout Bodysnatchers (and in Buckaroo, but those were Mac's lines). Frank Langella many, many times in Dracula. In Slither, Peter Boyle found sneaky little ways to make lines and phrases snap. Home For The Holidays is packed with great, simple performances. I love watching good actors work inside the lines. As a director, I received terrific gifts from John Lithgow and Christopher Lloyd, and in Late For Dinner Marcia Gay Harden did wonderfully nuanced work as did Colleen Flynn. I could go on and on.

**RK**—I assume there are times where the "collaborative effort" might have mangled your work-any particularly egregious examples?



**WDR**—Oh, yeah, at least the way I saw it. **Nickelodeon**, **Peeper**, **Stealth**. I could scream, but what's the point?

**RK**—What up wit' Stealth?

**WDR**—Rob Cohen. It was said of Rudy Valee that the way to make a fortune was to buy him for what he was worth and sell him for what he thought he was worth.

**RK**—Tell us a story about a movie you've worked on. I don't care if the story is tragedy, comedy, history, pastoral, pastoral-comical, historical-pastoral, tragical-historical, or tragical-comical-historical-pastoral.

WDR—Here's a white-knuckler. Whatever you do, don't read this alone after sunset. Once upon a time, I was sitting slumped back on a couch in Peter Bogdanovich's study in his massive Spanish house in Beverly Hills. We were "collaborating" on Nickelodeon. Peter left the room to do something more important. I took the opportunity to just slouch there and catch up on my note taking. A door to one side of the room led to a guest bedroom. It opened. A huge, hulking form in a vast caftan clogged the door frame and then began shuffling into the study, passing through on its way out the same door Peter had, moments before, used. This route took the thing directly in front of me, two feet away as it passed by and exited! It never sensed my presence; this slow-moving, foggy hominid was...Orson Welles.

For about ten seconds I was alone in the room with Orson Welles, and then I wasn't. A few minutes later Peter came back. "I think Orson Welles just walked through the room," I said. "Probably," Bogdonovich responded and then went on to reveal the fresh **Nickelodeon** thoughts he'd had on the toilet during his absence.

Had I known then what I know now about Welles's complicity in the 1938 Red-Lectroid invasion, I would certainly have hailed him down and demanded he defend himself. Alas, life is awash with missed opportunities.

**RK**—That's good; "foggy hominid" is good.

You were nominated for an academy award for **Brubaker**. Did you have an acceptance speech prepared?

**WDR**—I never went to the ceremony. I think awards are ridiculous.



Robert Redford "BRUBAKER" **RK**—The other movie you directed, **Late For Dinner**, is now available as a manufactured on demand DVD through Amazon.com. 20 years ago that sentence would have been gibberish—is technology destroying the esoteric?

**WDR**—Oh, no, I think, rather, it's making it more available to the curious. My wife and I have been able to see many, many small documentaries and obscure old and new movies because DVDs exist. I think our silly, childish culture is producing fewer and fewer fans of the esoteric, but that's another issue.

**RK**—Ah. But that's my point. Technology like "print-on-demand" and YouTube are making everything available to everybody. Soon nothing will be esoteric.

**WDR**—Funny idea that we value the esoteric most when it excludes ("adjective: intended for or likely to be understood by only a small number of people with a specialized knowledge or interest." Oxford English). I'd be happiest in a world where everybody loved BB.

**RK**—Bah! In a world where **The Adventures of Buckaroo Banzai: Across the Eighth Dimension!** was mainstream, you and Earl Mac Rauch would have come up with something proportionally more subversive.

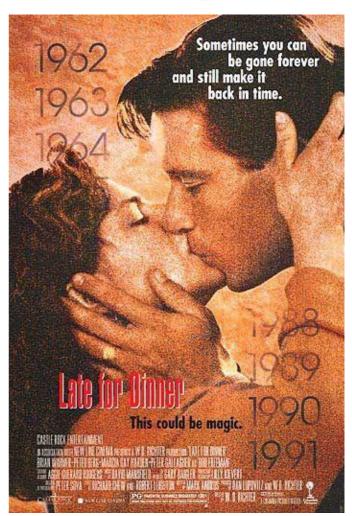
**WDR**—You are so gracious. I actually meant that if, by some miracle, the movie we made had been embraced by every living thing, I would feel more at home on earth.

**RK**—What was it about **Late For Dinner** that inspired you to direct again?

**WDR**—Mark Andrus's wonderful screenplay. The sheer craziness and humanity of his work. I don't think I came close to doing his script justice, but we tried. There are just way too many uncontrollable variables in directing to make it satisfying for me.



**Orson Welles:** Cinematic savant, later-day foggy hominid, and... Lectroid collaborator? For W.D. Richter, an opportunity missed.



**RK**—Done any uncredited "script doctoring?" Any covertly written Richter scenes or lines you can share with us?

**WDR**—From **Hearts Of The West**: "Wounds suffered in tropical climes can all too swiftly lead to nasty infections." In the astoundingly dreadful **Supergirl** (upon which I rewrote in the pre-dawn while prepping **Buckaroo** during the day), I lay claim to: "I'll get a hacksaw."

**RK**—For most screenwriters only a fraction of what they write actually makes it to the screen. If you could wave a wand and get one of your unproduced pitches, treatments, or screenplays filmed which one would it be?

WDR—Just one? For better or worse, I think a whole other version of me exists in many of my unproduced screenplays. Or at least a somewhat different version of the me you know from those that were produced. Off the top of my head: Pomona Queen, Drawn By Desire, Starlight Parade, Nose For News, Ghost Riders In The Sky, Natty Bumppo, Flying Colors, Just Like New York, Everyone's In Love, Pig Heaven, Waltz Across Venus, Daphne In Midair, and Dark Stormy Night. But it's a crapshoot because if any of them were produced, I might hate what was done to them or even what I

did to them. And I have no desire to direct any of them myself. Oh, yeah, one last script: **Man Without A Planet**. But I could be making all these titles up. Who knows?

**RK**—What was the pitch for **Daphne in Midair**? If it was a made-up title, give us a made up pitch.

**WDR**—I'd rather give you the "pitch" (more of a teaser left behind after a long meeting) for **Farchild**, which was in the form of a message from the protagonist, a UFO debunker ultimately proven wrong:

First ask yourself these 9 important questions which are common indicators shared by most UFO abductees. If you or someone you love does fit any of these traits listed here, please seek the help of a qualified researcher or therapist!

Ask yourself if you...

- 1. Have had missing or lost time of any length, especially one hour or more.
- 2. Have been paralyzed in bed with a being in your room.
- 3. Have a memory of flying through the air which could not be a dream.
- 4. Have a cosmic awareness, an interest in ecology or are socially conscious.
- 5. For women only: Have had false pregnancy or missing fetus (pregnant then not).
- 7. Have experienced self-esteem problems much of your life.
- 6. Have awoken upside down in bed.
- 8. Have the feeling of being watched much of the time, especially at night.
- 9. Have been afraid of your closet, now or as a child.

Bonus Indicator: Did you notice or fail to notice that two of the above were misnumbered? Also, do you drink a lot of water? That could also well be an important indicator. If you've answered all my questions honestly, you now know where you stand on this vital issue to humanity!

Dr. Alec Foot Harvard University Cambridge, Massachusetts

**RK**—I'm sure it is just as much work to write an unproduced screenplay as it is to write one that gets filmed, but the unfilmed ones only get read by a handful of producers—is that good enough?

**WDR**—Tricky question. First off, it's quite possible that an unproduced screenplay actually gets read by many, many more potential buyers than a produced screenplay as it's submitted to more and more people in the face of repeated rejections. But for me, the goal in writing a screenplay in the first place is to enjoy the process and create something I'm proud of that might also get made into a good movie and help keep a steady income flowing. If any particular script that I write achieves the first two objectives and not the third or fourth, then I no longer care

how many producers read it. Getting your material read when you're younger is vital. Later in life there doesn't seem to be much point counting heads.

**RK**—You've worked with A-list directors Peter Bogdanovich and Philip Kaufman—which one has the more pleasant singing voice?

**WDR**—Peter Bogdanovich. But it was said of Rudy Valee that the way to make a fortune was to buy him for what he was worth and sell him for what he thought he was worth.

Phil Kaufman is an amazing accordionist.

**RK**—Any screenwriters or directors you particularly admire?

**WDR**—I hate favorites' lists because they imply omissions are intentional. All I can do is mention a few people I admire in no particular order: Mac Rauch, Terry Southern, Charles Eastman, Carol Eastman, Billy Wilder & I.A.L. Diamond. That'll have to do for now.

**RK**—I understand Mac Rauch, Terry Southern, and the Wilder & Diamond team, but could you lessen my ignorance of the Eastmans? Which of their films should I put in my Netflix queue?

WDR—Carol Eastman wrote Five Easy Pieces. Her brother Charles, by far the better writer in my opinion, was a great shambling, gentle eccentric who wrote legendary unpunctuated, uncapitalized, incredibly original scripts like The Hamster Of Happiness and The All-American Boy (which he directed) and Little Fauss And Big Halsey. After film school, I was a reader for a short time on the WB lot where Eastman was working. I read and collected his scripts and thought him a one-of-a-kind. He was difficult, did dozens of takes on The All American Boy, got dumped by Hollywood and, I think, wound up bagging groceries in the valley before he died in 2009 at about 80 of complications from heart disease.

**RK**—Anybody currently working in the industry that you'd spend twelve bucks on to see their stuff in a first run theater?

**WDR**—No because I'm afraid of germs and there really aren't any "first-run theaters" around here anyway. We use Netflix to see tons of stuff. You want a list? Okay, here's a list of stuff we've seen from Netflix, but I stress that not all of these films knocked our socks off. They have, however, in the aggregate, been well worth our seeing:

### Rick's Infinite Netflix Queue: Part I

Dirty Pretty Things, The White Countess, Animal House, Shallow Grave, Scoop, Brothers Of The Head, Wordplay, Ice Harvest, Somersault, To The Manor Born, The Chef, Out Of The Past (Mitchum), Borat, Marie Antoinette, Devil's Backbone, I'm Alan Partridge Series, Angel Face (Mitchum), Summer's Lease, House Of Cards, Pocket Money, Color Me Kubrick,

### Rick's Infinite Netflix Queue: Part II

High Fidelity, Slapshot, Copying Beethoven, To Play The King (Urquhart 2), Office Space, The Final Cut (Urquhart 3), Venus, Delicatessen, The Killers (Lee Marvin), Mrs. Henderson Presents, Shampoo, Something About Mary, The Big Heat, Point Blank, Starting Over, The Graduate, Bonnie & Clyde, Seven Men From Now, Hope And Glory, Being John Malkovich, The Host, Hotfuzz, 28 Days Later, The Lives Of Others, The Great Gatsby, Miss Potter, Blades Of Glory, Day Of The Locust, The Staircase, No End In Sight, A Dance To The Music Of Time (Brit TV), Volver, The TV Set, Away From Her, This Is England, Sicko, The Boss Of It All, Into Great Silence, Red Road (Glasgow), Innocence (French), Lady Chatterley, Two Lane Blacktop, The Simpsons Movie, Sense & Sensibility, Paprika, Wish You Were Here, Emma, Rocket Science, Ira And Abby, Tou Les Matin Du Monde, Once, Bladerunner - The Final Cut, Remains Of The Day, The Monastery: Vir. Vig And The Nun, Berlin Alexanderplatz, In The Realms Of The Unreal, Elizabeth: The Golden Age, Big Night, Protagonist, The Yes Men, Michael Clayton, The Bridge, Romance & Cigarettes, Snowcake, Mrs. Palfrey At The Claremont, Election, Dodgeball, Sweetie, Rabbit Proof Fence, To Die For, Dumb & Dumber, Starting Out In The Evening, The Hustler, The Garden Of The Finzi Continis, Hannah Takes The Stairs, Before The Devil Knows You're Dead, My Brilliant Career, Angel At My Table, I Could Never Be Your Woman, The Conformist, Fast Runner, Sudden Fear, Tootsie, In Bruge, Sherman's March, Who Killed The Electric Car?, Walk On Water, Boondock Saints, Abigail's Party, Nuts In May, Grown Ups, The Letter, Palm Beach Story, Design For Living, Miss Pettigrew, Lives For A Day, Smart People, Married Life, Reprise, Trouble In Paradise, Paolo Conte In Concert, Tender Mercies, The Band's Visit, Finding Amanda, Kabluey, Smiles Of A Summer Night, Slumdog Millionaire, I Like Killing Flies, The Foot Fist Way, Garden Party, The Camomile Lawn, Vicky Christina Barcelona, Man On A Wire, To Be Or Not To Be, Running With Scissors, A Man Named Pearl, Baghead, Tony Rome, I Served The King Of England, Chris And Don, Savage Grace, Moving Midway, Only Angels, Have Wings, The Glittering Prizes, Georgy Girl, Nancy Drew -The Hidden Staircase, Happy-Go-Lucky, I've Loved You So Long, Let The Right One In, The Visitor, Surfwise, The Stowaway, Billy The Kid, Morgan, 51 Birch Street, Shut Up And Sing, Come Back, Little Sheba, Unzipped, Amarcord, The Tenant Of Wildfell Hall, Careful, Wendy & Lucy, Days And Clouds, Paranoid Park, Cadillac Records, Loneliness Of The Long Distance Runner, Young @ Heart, The Last Metro, Eastbound And Down, My Architect, Bottle Shock, Eldorado, University Nursery, Harvard Beats Yale, Valentino: The Last Emperor, The Jury, Batman The Movie, Old Joy, The Grocer's Son, Umberto D., Ballets Russe, Unquiet Traveller, Of Time And The City, Lagerfeld Confidential, Holiday, Big Brown Eyes, Enchanted April, Anvil! The Story Of Anvil, Frownland, O'Horten, Away We Go, Pie In The Sky, Cranford, Beauty In Trouble, Alice, Piotr Anderszewski: Beethoven, If You Could Only Cook & Too Many Husbands, Rio Bravo, In The Loop, Il Divo, Herb & Dorothy, Heat Of The Sun.

**WDR**—Whew. I can remember only about half of them.

**RK**—Thanks for the list. I think I may need to upgrade my membership.

I think **The Life Aquatic With Steve Zissou** is Wes Anderson's sequel to **Buckaroo Banzai**—what do you think?

**WDR**—Too abstract for me. Not enough brain surgery. You'd have to ask Wes Anderson what the devil he was up to.

**RK**—I know **Buckaroo Banzai** has gotten some love from other members of the film industry—anybody who gave you respect that was particularly meaningful to you?

**WDR**—George Miller.

**RK**—Does George Miller bear any responsibility for Mel Gibson?

**WDR**—We all do.

**RK**—Yes. And for my part I humbly apologize.

Any unproduced stuff in your vault that would be of special interest to Buckaroo Banzai fans?

**WDR**—I have no idea what might interest Buckaroo's fans, but the vault runneth over.

**RK**—Buckaroo's fans are interested in things that astound them.

**WDR**—Oh, in that case...my "vault" is a pile of boxes in the loft of our barn. The whole pile is astounding, covered as it is with a half inch of whatever it is that floats around in a hayloft. Causes "Farmer's Lung" they say around here. Read me and die! I'm afraid to go up there. It's that astounding.

**RK**—You've been receiving some sort of writing or editing credit on most of the Moonstone Buckaroo Banzai comic books. Tell us how this Mac Rauch/Richter creative process works.

**WDR**—Mac writes the scripts, and I comment. Joe Gentile, a principle at Moonstone, reworks Mac's edited material into comic form and sets artists to work on roughs. Mac and I comment on the drawing in progress and then on the coloring and also, along the way, on the text. The dialogue is Mac's.

**RK**—Any new Buckaroo projects from Moonstone we should be watching for?

**WDR**—Comics will be coming out regularly...or irregularly as Mac writes them. A few are being drawn now, and the latest issue(!), a good one called *Hardest of the Hard*, is, I believe, on the stands.

**RK**—Buckaroo Banzai: Hardest of the Hard #1 with story by Earl Mac Rauch and "wise consulting" by W.D. Richter is available at Moonstonebooks.com. Hardest of the Hard #2 is in comic shops now.

"In some sense, [Big Trouble in Little China] is [the promised Buckaroo Banzai sequel]..."

W.D. Richter

"I knew it!"

Tim Boo Ba

Tim "Tim Boo Ba"\* Monro interviews W.D. "Rick" Richter, director of **Buckaroo Banzai** and the writer of **Big Trouble in Little China,** and rips the lid off the secret relationship between these two cult classics. Tim assumes the reader has an encyclopedic knowledge of **Big Trouble**. If this is not the case he suggests consulting Wingkong.net, which is an extensive depository of **Big Trouble** lore. Also, the opinions expressed here are the views of the interviewer and do not necessarily reflect the views and opinions of the editors of *World Watch One*.

**Tim Boo Ba**: On the **Big Trouble in Little China** DVD commentary track, Kurt Russell asks John Carpenter if you had directed **Buckaroo Banzai** before you wrote the script to **Big Trouble**. Carpenter says you did and Russell gushes that you were the "toast of the town" in Hollywood at the time. What's it like being the "toast of the town" in Hollywood?

**W.D. Richter**: That's an excellent question, Boo Ba. Can I call you "Boo Ba?"

**TB**: It'd be like a dream come true.

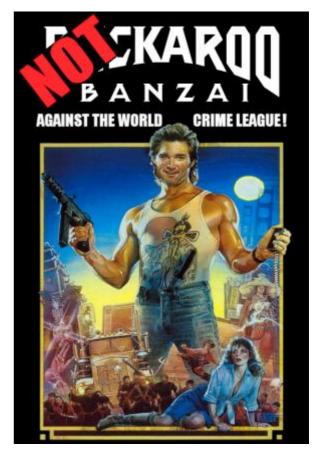
**WDR**: Well, I had to ask because it's such a ridiculous name, I thought it might offend you. What was the question?

TB: What's it like being...

**WDR**: Right...the toast of the town. Painful. I got severely burned by Buckaroo's theatrical flame-out. Coast toast. Nothing to gush home about.

**TB**: So, everybody knows that **Big Trouble** is a re-written version of **Buckaroo Banzai Against the World Crime League** and that you were forced to re-tool it because David Begelman was sabotaging the Buckaroo franchise at the time. What was the original script with Buckaroo fightin' Hanoi Xan like?

**WDR**: Now, see, I don't write the Buckaroo adventures because I don't know the guy. Mac Rauch writes them because he does. "Write who you know," Boo Ba. That's why I wrote my version of Jack Burton into my version of **Big Trouble**. I know "Jack" because we were in Scouts together, and Mr. Russell had a few phone conversations with him, as did John. Hanoi Xan is kind of hard to get on the line, but I did listen in once when he called Mac to chew his ass out for not giving him a bigger part in the movie. Xan has a real high voice, like a lady, so what I did was I based the Miao Yin character on him, except I made her good.



**TB**: But I've confirmed the **Big Trouble/Buckaroo Banzai** connection with two unimpeachable sources; Wikipedia.org and IMDB.com! Why not just come clean?

**WDR**: Boo Ba, are you a trial lawyer? Are you setting me up here? Hoping I'll reveal something that'll move global markets? Are you actually working for the Chinese?

**TB**: In this economy, aren't we all? And I totally get it that you're probably contractually obligated to stick with your cover story, but c'mon, it's kinda obvious that **Big Trouble** really *is* **Against the World Crime League**!

**WDR**: If you only have a hammer, Boo, every problem looks like a thumb. Spin me your nutty theory. I'm all ears.

**TB**: Yes! The moment I've been waiting for!!

Your most ingenious change was to pull the ol' switcheroo with the traditional hero/sidekick relationship. Wang Chi, who shares Buckaroo's Asian ancestry, is the actual "hero" of **Big Trouble**. Jack Burton is the comic sidekick. Jack plays the same role as a low-level Blue Blaze Irregular caught up in the shenanigans, like Casper or Scooter Lindley from the first movie. It's a clever enough ruse to fool Hollywood bigwigs, but not us hardcore Hong Kong Cavalier fans—Wang Chi is actually Buckaroo Banzai!

Once you watch the movie with your code broken the rest of the pieces fall into place. David Lo Pan/Lo Pan is Henry

<sup>\*</sup> Tim Boo Ba first appeared in Amazing Adult Fantasy #9 (1962).

Shannon/Hanoi Xan—duh! The Wing Kong martial art murderers are obviously Xan's World Crime League bravos. Lo Pan's lieutenants; Thunder, Rain, and Lightning play the same role as Hanoi Xan's inner circle; Derek Warlock—Torture Master, Big Jack Mathers—Finance, and Dr. Hacken Kreuz Berndt-Ghoat—Xan's personal physician.\*\*

You morphed father-figure Dr. Hikita and his scientific widgets like the "Oscillation Overthruster" into Egg Shen and his magical MacGuffins like the "Six Demon Bag." Margot Litzenberger, Eddie Lee, and Uncle Chu play the roles of various Hong Kong Cavaliers and Banzai Institute support staff.

**WDR**: Will you please run that by me again?

**TB**: I never get tired of this—Wang Chi is Buckaroo. Jack Burton is a beefed-up Caspar Lindley equivalent (who got his truck stolen instead of his helicopter). Lo Pan is Hanoi Xan. The Wing Kong are Xan's bravos. The three Storms are the three members of Xan's inner circle and Margot Litzenberger, Eddie Lee, et al. are various members of Team Banzai!

**WDR**: Boy. My God. Whew. Sounds as complicated as a G-cypher. Isn't Jack more like Perfect Tommy on beer than just some "low-level Blue Blaze Irregular caught up in the shenanigans"?

**TB**: So you admit it—Jack Burton was actually Perfect Tommy with a drinking problem in the original version of the script! Any other obvious parallels I missed?

WDR: Well, you know, this is pretty thin ice you're skating on, Boo Ba. Folks see way too many parallels in life that are, in reality (where most life happens), more like intersections. I'm thinking of Ronald Reagan and Mao. Jack Benny and Picasso. True enough that Derek Warlock appeared in Return of the Screw and Big Jack Mathers appeared in A Tomb with a View...and both titles end with "w", the first letter in "World Crime League" and "Wheaties." You haven't actually even seen Dr. Hacken Kreuz Berndt-Ghoat yet, though, have you? I'm lost here. I need a compass or at least a protractor. "Hacken Kreuz" translates from German to "chopped cross" or swastika. "Berndt-Ghoat" is a simple corruption of "burnt goat," which is a common offering in satanic rituals. But that doesn't prove anything, does it? Or does it? Math is not my strong suit. Did you know that Ellen Barkin was originally cast as Jack Burton? Then they found out she couldn't drive a stick, and they paid her off so she could go after Ron Perlman 24-7.\*\*\*

**TB**: I'd heard that, yeah. Nice to have it confirmed by you, though. But what about the green-eyed twins, Miao Yin and Gracie Law as Peggy Banzai and Penny Priddy?! Peggy was a

\*\*Derek Warlock first appeared in *Return of the Screw* #1 (2006). Big Jack Mathers first appeared in *A Tomb with a View* #1 (2009). Dr. Hacken Kreuz Berndt-Ghoat remains at large. "Hacken Kreuz" is German for "chopped cross" or swastika. "Berndt-Ghoat" is a corruption of "burnt goat"—a common offering in satanic rituals.

prisoner of Xan like Miao Yin was a prisoner of Lo Pan. Penny would have joined Team Banzai to rescue Peggy just like Gracie Law did for Miao Yin in **Big Trouble!** With Buckaroo and Peggy reunited, Penny would naturally form a reluctant romance with another character, just like Gracie Law did with Jack Burton!

**WDR**: Holy cow. But that can't be right. I mean, Peggy Banzai wasn't Chinese, was she? And Lo Pan is actually Spanish or Italian for "the bread."

**TB**: I'll take your word for it. One last quick question. I found the following info on Wingkong.net via Wikipedia.org via *Starlog Magazine*, or some such, "The first version of the **Big Trouble** screenplay was written by first-time screenwriters Gary Goldman and David Weinstein. Goldman had been inspired by a new wave of martial arts films that had 'all sorts of weird actions and special effects, shot against this background of Oriental mysticism and modern sensibilities.'[1] They had written a Western originally set in the 1880s with Jack Burton as a cowboy who rides into town."[2] If **Big Trouble** started as **Buckaroo Banzai**, how can there be an earlier version of the script with Jack Burton as a cowboy?

**WDR**: What the hell are these numbers you keep saying? Are they part of the question?

**TB**: They indicate footnotes from the original source material that I was too lazy to delete. According to this material, "Goldman and Weinstein envisioned combining Chinese fantasy elements with the western."[3] They submitted the script to producers Paul Monash and Keith Barish during the summer of 1982. Monash bought their script and had them do at least one rewrite but still did not like the results. He remembers, "The problems came largely from the fact it was set in turn-of-the-century San Francisco, which affected everything - style, dialogue, action."[2] None of this is true is it?

**WDR**: Shouldn't that be "4"?

TB: What?

**WDR**: Never mind. I'm sorry, excuse me for interrupting. I just think you said "2" when it should've been "4". No problem. One is just twice the other. What happened next?

**TB**: So, according to internet sources, "Goldman rejected a request by 20th Century Fox for a re-write that asked for major alterations. He was angered when the studio wanted to update it to a contemporary setting."

**WDR**: Now I must object. The studio only hated the script they bought. They had no idea why or what to do about it, so they

\*\*\*Ron Perelman is a billionaire who has owned, among other things, Revlon, Marvel Comics, and Ellen Barkin. He was "technically" married to Ellen "Penny Priddy" Barkin from 2000 to 2006. Rumors have it that she may have received up to 65 million dollars and all the cigars she can smoke in the divorce settlement. Good for her.

WIKIPEDLA

sent it out to a bunch of writers, me included. We came in one by one and pitched our desperate thoughts. I said, "Let's make it contemporary so there's only one level of separation for a modern audience." Larry Gordon, who was Supreme Commander of Production at the time, called my idea "a no brainer." I think that was a compliment, or I at least took it that way since, remember, I was toast at the time, hungry for a kind word.

**TB**: Amazing, amazing. That's the best Hollywood story I ever heard...full of pathos and heartbreak! Wow! But back to internet's version of the events, "So then the studio then removed the original writers from the project. However, those guys still wanted credit for their contributions..."[4]

**WDR**: "5."

**TB**: "So the studio brought you in, a veteran script doctor..."

WDR: Where on Earth do you get your information, Boo Ba?

**TB**: Wingkong.net via Wikipedia.org via *Starlog* or some such.

**WDR**: I was just a writer looking to stay alive. Oh, right, and the toasted director of the cult film **Buckaroo Banzai**.

**TB**: So, according to one version of the origin of the **Big Trouble** script, you extensively rewrote it, modernizing everything. Almost everything in the original script was discarded except for Lo Pan's story.[5] I mean [6]. You used **Rosemary's Baby** as your template, presenting, as you said on *Meet The Press*, "... the foreground story in a familiar context—rather than San Francisco at the turn-of-the-century, which distances the audience immediately—I just have one simple remove, the world underground. I figure you, Mr. & Mrs. Audience, have a much better chance of making direct contact with the story." [2]

**WDR**: "2"?! Are you drunk, Poo Ba? That doesn't sound like anything I'd ever say. I was on *Meet the Press* to demonstrate how to make a pirate hat out of a single page of the *New York Times*.

**TB**: That's "Boo Ba." Legend has it that you wrote your own draft of **Big Trouble** in ten weeks.[3]

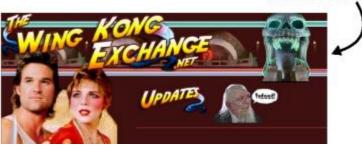
**WDR**: Five weeks. And "8" not "3."

**TB**: Gah! Why didn't I remove those numbers when I had the chance?! So, the story goes that Gary Goldman contacted you by phone...

**WDR**: Disguising his voice. Rather poorly, I thought, even though I'd never heard him speak before.

**TB**: ...and suggested that you should not work on the project. According to internet sources, you told him, "I'm sorry the studio doesn't want to go forward with you guys, but my turning it down is not going to get you the job. They'll just hire someone else." Fox wanted to deny Goldman and Weinstein writing credit and eliminated their names from press releases.





Fandom's information org. chart: The Spice must flow.

**WDR**: Sure. So they wouldn't have to pay them their bonuses. Studios love to screw writers. It's like sex for them.

**TB**: Speaking of sex, is it true that the characters in the film reminded John Carpenter of the characters in **Bringing Up Baby** or **His Girl Friday**?

**WDR**: John has his own helicopter, and he's a crackerjack pilot. John's one of the good guys. But I never met Howard Hawks. Did he make a lot of movies with Asians?

**TB**: No, no. Cary Grant was English. But these characters you wrote in **Big Trouble** are very 1930s, Howard Hawks people [11].

**WDR**: I think so, yeah, 11. You mean, the rapid-fire dialogue, especially between Jack Burton and Gracie Law? Is that an example of what the John might be is referring to?

**TBB**: I guess so, but to get back on track—a lot of people wonder what happened to *Buckaroo Banzai Against the World Crime League*, the promised **Buckaroo Banzai** sequel...

**WDR**: Not a day goes by when I don't too, Boo. In some sense, BTILC is it. But mostly it's not. I mean they're both about people in trouble, just like all of us are, some more than others, like you.

**TB**: The internet says, and I believe it, that when your Buckaroo sequel fell through, you radically retooled the script into *Big Trouble*, handed to John Carpenter, and voila, a classic was born.

**WDR**: What script? Mac's? Are you saying I stole Mac Rauch's sequel script and sold it to Fox? You'll be hearing from my lawyers, Timmy.

**TB**: They'd have better luck suing George Spelvin or Alan Smithee.\*\*\*\*

\*\*\*\*Look 'em up.

THE PORTLAND AREA BLUE BLAZE IRREGULARS INVITE YOU TO A 25th ANNIVERSARY SCREENING

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# The Adventures of Buckaroo Banzai: The 25th Anniversary Screening!

By Steve "Rainbow Kitty" Mattsson

Fortune favored Portland area Blue Blaze Irregulars when they initially approached the management of the Laurelhurst Theater about a special 25th Anniversary screening of the film **Buckaroo Banzai**. The August 15th anniversary date worked for the theater's pre-planned "Movies of the '80s" month. Then a set-back—the Laurelhurst had previously tried to book Buckaroo, but were told there were "no prints available."

Famed Director W.D. Richter was contacted through the Banzai Institute and graciously agreed to lend his considerable clout to the cause. His efforts broke loose prints of the film for Portland and several other theaters around the country.

Anticipation grew as the date approached—then disaster! The promised print arrived, but was nothing but blank reels of film!



Photo by Steve Mattsson



**Photo by Steve Mattsson** 

Now there could be no doubt—this was sabotage of the foulest kind by Buckaroo's arch-enemies, the World Crime League. The Laurelhurst's staff rapidly attempted to secure a non-defective copy, only to be told that "no prints available due to the film's anniversary." Undaunted, the theater staff and film distributor cross-referenced the movie and discovered copy misfiled under "Ruckaroo Banzai." (Apparently stashed for just such an emergency by BBI Scooby-Doo). The efforts of W.D. Richter, the theater staff, and local BBIs were nothing short of heroic.

All in attendance for the special 25th Anniversary screening had a terrific time. The print was pristine and the packed house was raucous. Local BBIs including Abacus, Dragon, Gumball, Penguin, Rathany, Red Phoenix, and Avalanche (a.k.a. Matt Haley, cover artist for Moonstone's Buckaroo comic books) helped make a night at the movies into a once in a lifetime event. Along with the "regular Irregulars", there were good representations from the PDXBrowncoats, Portland's very active Serenity and Firefly fans, and a group of dignitaries from ORYCON, Oregon's premier science fiction convention. There were also a fair number of Buckaroo newbies, who had an awesome introduction to the world of the Hong Kong Cavilers.



Photo by Alan Smith

## The Adventures of Buckaroo Banzai At the Colony Theater

By Dan "Big Shoulders" Berger

Portland, OR had company in screening the fabled 1984 docudrama **The Adventures of Buckaroo Banzai Across the 8th Dimension!** A month later, over 120 people gathered together on a warm, damp September evening for an 8:00pm showing of *TABB* at The Colony Theater in Raleigh, NC.

As Colony GM Denver Hill explains, "We started our rep film series entitled "Cool Classics at the Colony" over four years ago. On the 3rd Wednesday of every month we'll show a blast from the past like **TABB**, **Repo Man**, **The Goonies**, **2001**, etc. We usually get between 70-100 paid customers for these events. We always get a very enthusiastic, but respectful, crowd."

In contrast to the Laurelhurst's near-tragic print troubles, the Colony's story is one of relative calm with a touch of kismet. According to Denver, "The print was easy to come by. We booked it through the studio. It was only after we booked the film that I realized it was the 25th anniversary."

So, how did the crowd for **TABB** stack up? Better than most, but well short of the record. "Our theatre holds about 450 seats," said Denver. "Shows such as **Labyrinth** can garner over 200 people per screening. The closest we came to sell out was last year's **The Big Lebowski** at over 350 tickets sold." **TABB**'s attendance was particularly impressive considering the realities of screening a not-exactly-first-run film. "We are on a 'no string' advertising budget--mostly word of mouth and the occasional plug from local papers."

The Colony staff made the most of the experience with a vintage 80's trailer package featuring **WarGames**, **Grandview**, **U.S.A.**, and **Solarbabies**. "The trailers were awesome!" said Daniel Johnson of Film Babble Blog (filmbabble.blogspot.com). "They made me feel like I was in a theater in the mid '80s – there's Matthew Broderick starting global thermo nuclear war, there's Swayze in a 50's convertible, there's C. Thomas Howell! Bravo!"

The screening was a great success. It is to be hoped that other movie houses will take note when Denver says, "I recommend this 35mm print to any theatre that does rep bookings. The print was beautiful. I'm not sure if it was a new print, but it looked like it was new." Unfortunately, the Colony isn't likely to be one of those theatres. "We probably won't run the film again, only because we have so many other requests."

Even so, Dr. Banzai may appear in Raleigh once again. "I recently acquired a 35mm copy of the original **TABB** trailer. It's one of my all-time favorite trailers. It's basically the end of the movie when all the characters are walking around the reservoir. Plus great synth music!" Could Team Banzai be part of a future Cool Classics trailer package? Stay tuned.



**Photo by Daniel Johnson** 

## A Limited Engagement

Other Anniversary Screenings for TABB

The *TABB* screenings already mentioned enjoyed a good deal of company over the last ten months. The Brattle Theatre in Cambridge, MA brought back 80's cinema last summer with The Class of 1984 series. Films included Ghostbusters, Repo Man, Breakin' 2: Electric Boogaloo (one for a 'Celluloid Kryptonite' series) and TABB on July 26-27, 2009.

TABB also appeared as a part of Silver Springs, MD's AFI Silver Theatre and Cultural Center retrospective series Totally Awesome 3: More films of the 80's, which ran from July 2 to September 3. Films spanned multiple genres—from John Hughes's Some Kind of Wonderful to animated classic Heavy Metal to punk rock love note Sid and Nancy. TABB was billed as a 25th anniversary event with three nights of shows: August 14, 15, and 17, 2009 at 11:30pm, 11:45pm, and 9:20pm respectively.

In addition to Portland, the Pacific Northwest scored two other screenings of **TABB** at Seattle's **Egyptian Theatre** with midnight showings on September 25-26, 2009.

The Midwest finally seized its chance to see **TABB** at **B-Fest**, a 24-hour b-movie marathon held annually at Northwestern University's Norris University Center McCormick Auditorium in Evanston, IL. **TABB** was honored with this year's 12-hour slot, showing at 6:30am on January 30, 2010.

Hands down, the **TABB** screening to end all **TABB** screenings took place at the **New Beverley Cinema** in Los Angeles, CA on March 22, 2010. The show was preceded by a Q&A session with Billy "Pinky Carruthers" Vera, Jerry "Rug Sucker" Peterson, and Dr. Banzai himself, Peter Weller. The fun and excitement was captured on video and documented here: <a href="http://www.aintitcool.com/node/44474">http://www.aintitcool.com/node/44474</a>. "No matter where you go, there you are," indeed. –*DB* 

## Retro Reviews: The Docudrama As Perceived When It Was New

By Ed "El Pistolero Solitario" Mauser

"What must it have been like then... then... then..."

Recently, two Blue Blaze Irregulars dug into the Institute's archives and dusted off clippings of some vintage reviews by professional film critics to see what people had to say about **TABB** back in the day. El Pistolero Solitario is old enough to remember **TABB** in theaters. Scooter Lindley's young cousin, Skeeter, wasn't born until several years afterwards. The following is a transcript of their proceedings.

**EL PISTOLERO SOLITARIO**: Hey, Skeeter, here's one from Vincent Canby. He used to be pretty famous, you know. He wrote reviews for *The New York Times*.

**SKEETER**: C'mon, you're pulling my leg. Nobody can get famous working for a newspaper.

**EPS**: [shakes head in disbelief] Anyway, here's what *The New York Times* printed on October 5th, 1984: "At its best, which it frequently is, it's a lunatic ball." Canby goes on to say it's an example of what he perceived then as an emerging new genre he called "the science-fiction farce," with other contemporary examples being **Repo Man** and **Liquid Sky**.

**S**: I know what a repo man is, but what the hell's "liquid sky?"

**EPS**: It was a trippy, low-budget, New Wave sci-fi thing from around 1982 or '83. It's... um, interesting, but you're too young to see it. And don't say "hell."

**S**: Pfft. That's what Momma told me about **Heavy Metal** and **Barbarella** when I found them on DVD, and my poor fragile little mind didn't crack from watching those.

**EPS**: Look, let's try to stay focused here, okay? The *Times* also said that "Mr. Rauch and Mr. Richter make a most winning writer-director team." That was nice of them.

**S** [reading over EPS's shoulder and pointing]: Look at how they described Buckaroo: "... a combination of Buck Rogers, the Shadow, Bruce Lee, Christopher Reeve's Superman, Dr. Kildare, and any two members of the Monty Python troupe." That's pretty good. Hey, speaking of Monty Python...

**EPS**: Oh yeah, I saw the final report too. It's taken 25 years but yes: John Cleese has been cleared. Despite his name and some of his on-screen characterizations, he's definitely not a Lectroid.

S: What about John Lithgow?

**EPS**: Jury's still out on that one. Personally I think it's just because he did such an exceptional acting job in the docudrama. Look at what Canby had to say: "Mr. Lithgow is a madman to make Doctor Mabuse look like a disadvantaged pussycat."

S: Who's Doctor Mabuse?



**EPS**: He's a character from some Fritz Lang movies.

S: Who's Fritz Lang?

**EPS**: Cripes, I feel old. Let's move on. *Variety* had mixed feelings about the quality of the performances. They thought Jeff Goldblum's portrayal of New Jersey was funny but that Ellen Barkin as Penny "looks great but is another emotionless character." I don't know about that. How can they call her emotionless after the scene in Artie's Artery?

S: [rummaging through another stack of reviews] *The Hollywood Reporter* had the same kind of mixed reaction. "Jeff Goldblum is consistently amusing in his walking sight gag of a part" -- hah, remind me to call the real New Jersey a "walking sight gag" the next time I see him. Where was I -- oh, yeah. "As Buckaroo, Peter Weller's performance is less than ultra dimensional. His low-key, understated style is so phlegmatic that one sometimes fails to notice him in scenes." That's harsh. I like Mr. Weller's acting.

**EPS**: You can't please all of the people all of the time.

**S**: *The Hollywood Reporter* did get something else right. Listen to this: "Box office appeal seems limited. Buckaroo may make it as an instant cult hero, however..."

**EPS**: Very true. The docudrama's first generation of fans didn't extend far beyond folks who heard about the film at sci-fi conventions in '83 and '84. But that all changed when the home video revolution really started to catch on big. A lot of people discovered or rediscovered it as a video rental in the mid-80's. Cable movie channels were still on the upswing then too. TABB stuck around, and word of mouth slowly grew its audience.

**S**: Quit'cher reminiscing, old man, you sound like Grandpa Simpson. What's the next review?

**EPS**: Here's one by Harlan Ellison that was pretty rough on the film, from *The Magazine of Science Fiction & Fantasy*, January 1985.

**S**: Isn't he, like, notoriously cranky?

**EPS**: Yeah, he can be pretty acerbic. But you should never make the mistake of hanging only one label on a person. Some people, like Isaac Asimov -- you never got to meet Dr. A., did you? He used to come around the Institute back in the day, giving lectures to the interns or consulting with Buckaroo and

Hikita-san. Anyway, Asimov swore that Harlan Ellison's one of the nicest guys in the world.

S: But didn't you just say he was hard on the docudrama?

**EPS**: Yeah, well, people are complicated and he's allowed to have his opinion. We're just here talking about the reviews, not passing judgment on whoever wrote them.

S: So what did he write?

EPS: Well, he starts out with, "I have suffered for your sins, children. I have seen BUCKAROO BANZAI (20th Century Fox). So you don't have to." Then he goes on to call it a "village idiot of a movie."

S: Ouch.

**EPS**: He also suggests that the ideas borrowed a little too heavily from the old Doc Savage pulps and from the Jerry Cornelius stories by Michael Moorcock.

**S**: But it's all what really happened to Buckaroo, more or less.

EPS: Maybe Mr. Ellison only knew about Buckaroo from the movie and hadn't heard much about the Boss in real life. And while I'd never consider Dr. B. to be a rip-off of Doc Savage, it's probably fair to say there's room for comparison.

S: Doc Savage, sure, but Jerry Cornelius? Maybe I see a little resemblance if I squint hard enough, but isn't that just a matter of archetypes and tropes shared by lots of genre fiction? But whatever. What else did he say?

**EPS**: Well, he mentions problems with the movie's sound twice in his review, referring once to the "inaudible sound mix" and then later to the "garbled soundtrack." I wonder if wherever he saw the movie at had a particularly bad print, or maybe there were problems with the speaker system. Now that TABB is on DVD, things like that aren't so much of a factor anymore.

**S**: I see he accused the movie of deliberately pumping up people's expectations with "billions of dollars of promotional hype." Really? "Billions?"

EPS: I think he was talking about the promotional work done at conventions, handing out the headbands and so forth. I'm sure he knew he was exaggerating. I mean, I love the film exactly the way it is, but we can all agree that if they had billions to spend it would have shown a lot more on the screen.

**S**: So did he have anything nice to say?

**EPS**: Well, he described the story as "a plot that probably only makes sense in Minkowski space." I think he meant it as an insult, but that's actually a pretty funny way of putting it. And he concedes that the movie has "six funny lines [and] four clever sight gags." He doesn't say which ones they are. It'd be interesting to watch the film again and try to guess.

**S**: Okay, we're almost out of time here. Can I do the last one? I've been hanging on to this one by Richard Corliss from Time magazine [August 13th, 1984]. He called TABB "the very oddest good movie in many a full moon."

EPS: That's not bad.

S: He also calls it "the first sci-fi western action adventure rock-'n'-roll melodrama farce."

EPS: Hmm. If you substitute "rock-'n'-roll" with "countrywestern," I'd say that Gene Autry's The Phantom Empire beat them to it by half a century. But go on.

**S**: Gene who? -- Never mind. You remember that New York Times review that called Buckaroo a cross between Superman, Buck Rogers, Monty Python and all those other guys? Time compares him to Han Solo, A.J. Foyt, J. Robert Oppenheimer, Christiaan Barnard, Bruce Lee and Bruce Springsteen.

**EPS**: That batch sounds like an even better description of the Boss than the first one did. More accurate.

**S**: They make the same kind of comparison for the movie overall, saying it's a blend of Star Wars, The Magnificent Seven, The War of the Worlds, The Right Stuff, Strange Invaders, Eddie and the Cruisers and Plan 9 from Outer Space.

**EPS**: I can see what they're going for with most of those.

S: And listen to this one: "2001: A Space Odyssey proved that moviemakers didn't have to tell the whole story to hold their audiences. Star Wars showed that a film could contain more information than most viewers could catch the first time around and still be an all time blockbuster. MTV serves up a Dalicatessen of surreal images, and everybody comes back for seconds. Gremlins goes through more drastic mood changes than Sybil; it has sold more than \$100 million worth of tickets this summer. Buckaroo Banzai, then, is simply extending the trend of data overload."

**EPS**: Interesting. I like the way that they place **TABB**'s style and structure in a larger cinematic context. But "Dalicatessen"? Yikes, that's a bad pun.

**S**: We're not here to review puns, we're here to review... um... reviews. And I think we're done.

**EPS**: Well, see you in 2034 for **TABB**'s 50th anniversary. We'll do 25th anniversary reviews of the 25th anniversary reviews.

**S**: That only makes sense in Minkowski space.



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### **REVIEW - SPOILERS**

### Buckaroo Banzai: Wild Asses Of The Kush

Moonstone Books By Tim "Tim Boo Ba" Munro timbooba@aol.com

The Covers: Cover "A" by Michael Stribling is an awesome iconic image of Buckaroo, but has zilch to do with the comic. Cover "B" by interior artist Paul Hanley symbolizes the story, but is pretty crummy compared to Stribling's. Cover "C" by Hanley is a perfect representation of the story and boy, does it suck!

**The Credits:** Story—Mac Rauch; Story Consultant—W.D. Richter; Art: Paul Hanley; Colors—Renato Guerra; Letters—Bernie Lee; Editor—Joe Gentile

The Art: Paul Hanley's work really ain't there yet, but it's a mondo upgrade over the art in Of Hunan Bondage. Hanley's characters look like individuals and his backgrounds convey the unique atmosphere of the Kush. Hanley did good by making the wild asses sympathetic instead of comical. The coloring by Rento Guerra really perks up the finished product. (Hanley didn't have Guerra to save him on Cover "C." Yikes!) Guerra helps out both Mac Rauch and Hanley (and the reader!) by establishing scene breaks with different color schemes. Good examples of this are the transitions between pages 10 and 11 and between pages 13 and 14. Guerra also did a nice job of establishing depth within the panels. See on page 6, panel 5, how the figures of the Blind Sheik's riders fade behind him? Guerra enhances this by leaving the drawing of the Sheik in black, but fading the riders into a sepia tone. Sweet. This doesn't work so hot on page 8, panel 4 where the rendering of Perfect Tommy's hair fades from black to sepia for no good reason.

The Writing: Mechanics—I wish Mac Rauch would have his characters call each other by name every once in a while, especially when a brand-new one shows up. "Pilgrim Woman" makes her debut on page 1, but we don't find out her name until page 17. We've been waiting to see "Pecos" for years, but because of her red hair and freckles, I assumed she was "Appaloosa" for four pages. And while I'm at it, would it kill Mac to throw in some, "Meanwhile" or "Elsewhere" captions? The scene shift between pages 10 and 11 worked so-so, but the shift between page 13 (exterior Kush at sunset) to page 14 (exterior Kush at night) blew chunks. The colorist did his best to save the writer and the artist's asses, but it took me a while to realize we had changed locations.

Story—This was Perfect Tommy's show and I'm cool with that. We meet "Dick Ready" the counter part of Perfect Tommy in Hanoi Xan's band, "The World Class Lotharios" on the White Culture Label (WCL--get it? nudge, nudge, wink, wink...) But wasn't Dick Ready supposed to be the Buckaroo







Banzai counterpart in Mac Rauch and W.D. Richter's *Heroes in Trouble* TV series pitch? Remember? Dick was going to lead American Ichiban's security team, Destructo-Force against the evil of the Buell Tool Company—and now he's a bad guy? Pinky Carruthers tags along. Thank goodness Hanley has enough chops to draw a Billy Vera likeness, 'cause Mac sure doesn't I.D. him. Lots of water under the bridge since the *Buckaroo Banzai* novel and the *Wild Asses* comic book, but Pecos is interested in Perfect Tommy? Poor Reno. Dick calls out Tommy in dramatic fashion and a bitchin' knife fight occurs. Cool. But after the twist ending, this sequence makes zero sense.

The Bottom Line: I kinda liked it.

### Tim's Haiku Reviews of Mac Rauch's Books

Dirty Pictures from the Prom New York, New York

Spew freshman angst! Famo
I am smarter than you dolts! Abou
Doctor Lizardo Abou

Arkansas Adios

Lester Long lived here. Rocket Eighty-Eight blasts off! Cartoon Dog, so cool. Famous song still plays. About jazz? Try Kerouac. About love? Heartbreak.

Buckaroo Banzai

New wave Savage riff. A samurai Doc that rocks. Inspired fanboys.

### **REVIEW — SPOILERS**

## Buckaroo Banzai: Of Hunan Bondage

Two Issue mini-series Moonstone Books By Tim "Tim Boo Ba" Munro

The Rant: Nobody is more into the movie, The Adventures of Buckaroo Banzai: Across the Eighth Dimension! than moi, but I've got an even bigger kink for good ol' Dr. B. Banzai himself. Earl Mac Rauch has implied a humongous and totally cool mythology surrounding Buck and his posse, so why-oh-why do the comic books keep sniffing around the corpse of a flick that's a twenty-five year old commercial flop? I want more Buckaroo, but no more prequels or sequels of the movie, please!!!





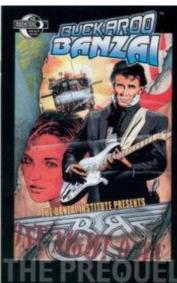
The Good: The covers—Matt Haley's especially. The puns "Of Hunan Bondage" and "Audio Murphy." The scenes with Buckaroo and Peggy. Buckaroo's stand-in getting fat. Perfect Tommy's line, "Bullshit makes it special." The unnamed Mongolian Blue Blaze Irregular with a heart of gold. Buckaroo with a hand-built overthruster in his mouth trying to sprint through a stone wall. BBI contest winner Indigo makes the scene.

The Bad: The editing—Peggy is called Penny in panel two of page two of issue one. It's hard enough figuring out who's who without that kinda slop. Buckaroo's Dad dies on page three of issue one and later according to the first caption on page four, Buckaroo's father sends him to live among the apaches—huh? On page eleven, panel four, Reno says, "If he can sing like you, I'll kiss his Butte." Then in panel five, Buckaroo replies, "Better start puckering up, Tommy." Buckaroo should know the difference between Reno and Perfect Tommy and so should the editor. The colorist mixed up Reno and Tommy's hair color in panel five, page two of issue two, so it looks like Reno is calling Tommy "Reno"—this kinda thing pulls me right out of the story. The letterer leaves out the "I" in Indigo in panel four of page twenty-four of issue two. She wins Moonstone's freakin' contest and is forever branded as "Ndigo"—I'd sue.

The old-school "Roy Lichtenstein" comic book coloring on pages one and two of issue one. Something like this works to show a flashback or something, but this looks like crap.

Is the bald guy in the purple robe on pages three through seven of issue two Hanoi Xan or an unnamed henchman? Based on the Ken Wheaton cover of issue two, I was thinkin' henchman, but on page fifteen it looks like Buckaroo is calling the purple robe dude, "Xan". Also, when the unnamed Mongolian with a heart of gold shows up he's drawn way too much like the unnamed purple robe dude, so I was totally confused.





The overthruster's "origin" might have seemed original when only several thousand read the origin of Iron Man's armor in 1963, but now that several million saw the **Iron Man** movie last year, it don't smell so fresh.

The death of Hong Kong Cavalier Illinois Mongoose—sure, slowly bleeding to death is plenty fatal, but "Hanoi Xan handing him his balls, before clubbing him to death with his own arm"\* is just a smidge more dramatic, don't ya think? Why change the story for something more boring? And while we're on the subject...

...what up wit' the revisionist history? George Lucas and Earl Mac Rauch hit the ball outta the park with **Star Wars** and **Buckaroo Banzai**. Their original works changed people's lives, so why do they both feel compelled to paint mustaches on their masterpieces? Does art belong to the artist or the audience? I dunno, but I liked it better when Han Solo shot Greedo first.

And The Ugly: W. Chew Chan's art.

# Tim's Two Word Reviews of Mac Rauch's Movies

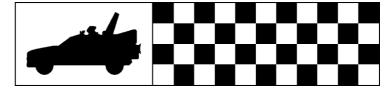
New York, New York (1977)
"Repulsive Masterpiece"

**Buckaroo Banzai** (1984) "Fascinating Masterpiece"

A Stranger Is Watching (1982) "Repulsive Drek"

**Wired** (1989)

"Fascinating Drek"



\*See the "World Crime League Watch List" from the World Watch One Chicago Bureau Edition, April, 2006—Ed.

### **REVIEW — SPOILERS**

### Buckaroo Banzai: A Tomb With A View

Moonstone Books, April 2009 -- Color, 23 pages. By Dan "Big Shoulders" Berger

Nothing will set off a fanboy like a bear trap as quickly as stepping on the continuity of an established mythos. You know when it happens. At the point where you feel like you may have started a theological debate with a religious fundamentalist, you're there. For those with just such a conservative stripe be warned: The Canonical Hours of the Church of Banzai will have to be adhered to by someone else. This reviewer is open to the possibility of deviations from the previously established continuity...within reason.

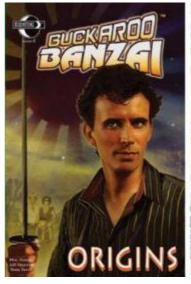
And therein lies the problem. When reviewing an origin story that changes previously established facts, at what point is it reasonable to cry "foul?" If you're a writer how do you relaunch a franchise that was never actually a franchise and *not* hit a reset button after 25 years? Clearly, no matter what story is being told, the most basic litmus test of accountability is rationale. Is the change necessary? Is the change for the better?

In all of these respects, *Buckaroo Banzai: A Tomb With A View* is something of a no-win proposition for Moonstone, Earl Mac Rauch, and fans alike—and that's a shame. There is a lot to like in this story, and it is worth being given a chance for its own merits independent of the whole canonical/apocryphal divide.

The tale begins familiarly enough: Young Buckaroo watches with his mother as Dr. Masado Banzai attempts to break the dimension barrier in 1950 from behind the wheel of the first experimental Jet Car. Buckaroo seems to sense fate hanging thick in the Texas air as he tells his father, "It's not how fast you go, daddy—it's how fast you come home." Masado, of course, is never coming home. The experiment goes terribly wrong, and Buckaroo is left fatherless in the blink of an eye.

Buckaroo's mother Sandra, however, survives in this version of the tale. After a brief funeral scene, the widowed Banzai and Professor Hikita are visited by "Big Jack" Mathers, "king of pawns." Big Jack informs them that he is a former business acquaintance of Masado's. Mathers works for a Far East associate who, "...would very much like to take responsibility for [Buckaroo's] education." It soon becomes clear that Hanoi Xan is at work, using intermediaries to deviously coerce the Banzai family into handing Buckaroo over to the tender ministrations of the World Crime League by calling in old debts made to the deceased Banzai. Young Buckaroo catches wind of the goings on and decides to take matters into his own hands by stealing a horse and tracking down Big Jack on his own.

Ultimately, the choice to keep Sandra Banzai alive works, adding dimension to Buckaroo's character by showing a relationship between Buckaroo and his parents previously only implied. If there is a complaint to be made it is that her survival





not only contradicts continuity established 25 years ago, it reverses Moonstone's own version of the Banzai chronology presented in previous installments. So far, such changes have been explained as intentional misdirection 'for security reasons.' At a certain point, that rationale will stop being 'cute' and start looking 'sloppy,' even to die-hard Institute apologists.

Surprisingly, where Mac Rauch and Richter's story runs into most of its trouble is in the narrative that follows. Plot is thin at best, and while it is easy enough to track the broad strokes, there are places where the lack of dialogue makes following the visual narrative unduly cumbersome.

That said, the art is strong in this installment. Amin Amat conveys what story he is given effectively and with style—a nice dash of Jean Giraud meets manga. The only serious missteps come in inking Big Jack, whose face gets driven into shadow a little too emphatically at times. Renato Guerra and Jason Jensen do a fine job of adding life to the scenes with their color work.

Moonstone's choice of covers remains a little bit of a mystery. Ed Hannigan's splashes of color and Lee Moyer's more muted naturalistic cover both have charms enough and to spare, but only Moyer's has any direct visual link to the story.

In spite of the narrative hiccups, the story captures some moments worth the price of admission. There is a real sense of tension and implied menace as Xan's World Crime League lackeys maneuver to look after Buckaroo's 'best interests,' and there are vignettes throughout Buckaroo's journey with a very satisfying mythological flavor to them.

The "good" must be balanced against the "not so much," however. Rauch's habit of omitting key scripting cues persists, making certain scenes a chore to follow. The story feels as though two issues were condensed into one, and while that sort of compression contributed positively to the 1984 Banzai film, comics are a different animal. In short, *A Tomb With A View* is a gem with its share of flaws, but not without sparkle.

# Tim's Two-Bit Annotations of Buckaroo Banzai: A Tomb with a View

By Tim "Tim Boo Ba" Munro

The title *A Tomb with a View* refers to the Mongolian custom of open burials, where the deceased are laid to rest with a view of the open sky. It is also a pun based on the title of the novel *A Room with a View* by <u>E. M. Forster</u> (1879--1970). There are two tombs with a view in this story.

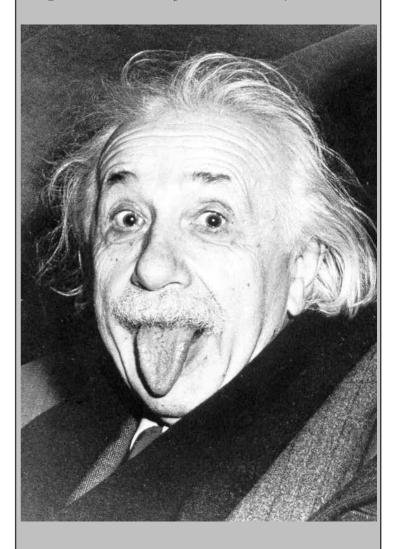
In attendance at the 1950 jet car test are the theoretical physicists; Albert Einstein (1879–1955) and Niels Bohr (1885–1962). Einstein and Bohr shared a series of famous debates regarding the Theory of Relativity and the Uncertainty Principle.

On page four-panel five, young Buckaroo Banzai quotes the end of the poem "Marco Bozzaris" by Fitz-Greene Hallack (1790–1867) and on page four-panel seven, he is quoting the end of the poem "The Song of the Camp" by Bayard Taylor (1825–1878). Halleck and Taylor were both American poets living on the east coast during the mid-1800s. Both were "Friends of Oscar." (Not that there's anything wrong with that!) Presumably, young Buckaroo chose to quote from these two poems because of their common theme of the death of heroes.

"Big Jack" Mathers—"King of the Pawns" and keeper of World Crime League financial records is probably the same character as Hanoi Xan's international financial wizard, Jack Matters as described by Earl Mac Rauch in *World Watch One Chicago Bureau Edition* April 2006. Why Mac Rauch chose a slight variation of this character's name is a mystery.

On page six-panel one, young Buckaroo asks Einstein, "Have you read Faraday's 'Lecture on a Candle'? I am looking for some good bog-wood to burn." Michael Faraday (1791-1867) was an English natural philosopher. Einstein was an admirer and kept a photograph of Faraday on his study wall. "The Chemical History of a Candle" was the title of a series of lectures on the chemistry and physics of flames given by Faraday at the Royal Institution. Faraday explains that one of the reasons that candles work is the "cup-like" shape that is formed in the wax by the flame, then he says, "No fuel would serve for a candle which has not the property of giving this cup, except such fuel as the Irish bog-wood, where the material itself is like a like a sponge and holds its own fuel." Buckaroo may be comparing himself to Irish bog-wood with the internal potential to burn bright. ("The Chemical History of a Candle" by Michael Faraday is available for free at http://www.gutenberg.org/files/14474/14474-8.txt) On page twelve, panel two, young Buckaroo says, "The edn," which means "Thank you" in Apache.

Anachronisms: In 1950, Albert Einstein is 71 years old. The famous photo of him, with his wild white hair, sticking out his tongue was taken in 1951. In A Tomb with a View pages one and six, Einstein is drawn with jet black hair and mustache. On page two, however, Einstein is drawn with his more familiar white hair. The helicopters shown on pages nine and nineteen through twenty-one are all of a modern design and not at all like helicopters from 1950. On page nine, in Buckaroo's room we see a poster of "The Bambino"--Babe Ruth, who would have ended his playing career before Buckaroo was even born. There is also a poster of someone holding a modern electric guitar. ("Rock and Roll" did not even exist until 1951 when Bill Haley and the Saddlemen recorded their version of the song, Rocket 88.) It is unknown if these anachronisms are meant to show an odd flow of time in **A Tomb with a View** or merely sloppy research by the artist. (Ed. Note- It is equally possible that such anachronisms were scripted as stage direction. The world may never know... -DB)



### **REVIEW - SPOILERS**

### Buckaroo Banzai: Hardest of the Hard

Moonstone Books, Released as 2 issue miniseries Issue #1– October 2009, Issue #2 – February 2010 (2 of 2 issues) By Scott "Camelot" Tate

Cyber-enhanced human/animal hybrids! The secret origin of Lady G! Reno hanging upside down in the slobbering maw of a giant mantis! What more could you ask from a Buckaroo Banzai story?

Among the recent offerings from Moonstone is *Hardest of the Hard*, a two-part story written by Earl Mac Rauch and penciled by Shawn Van Briesen. (Inks by Mark Stegbauer; colors by Bernie Lee; editing by Joe Gentile; and consultation by W.D. Richter). As with most of Moonstone's Banzai comics, each of the two issues offers a choice of variant covers: 1A by David Easterly, 1B by J. Anthony Kosar, 2A also by Kosar, and 2B by Malcolm McClinton.

When new adventures of Buckaroo Banzai were first introduced via Moonstone in 2006, newcomer Lady G was hailed by fans as an intriguing addition to the roster of characters. Like many of Buck's allies, her background has been shrouded in mystery... but now *Hardest of the Hard* (H.O.T.H.) partially draws back the curtain. H.O.T.H. shows how Lady G came to join our heroes by way of New York City, street fighting, and initial recruitment not into Team Banzai but the World Crime League.

A bit younger than we've seen her before but already calling herself Lady G, we watch as she arrives in New York with little more than a red hoodie, a guitar case, and aspirations of acting on Broadway. The mean streets are a dangerous place for a pretty young woman with nowhere to sleep... but this gal can take care of herself, as a morally challenged would-be predator discovers when he finds himself facing the edge of Lady G's signature straight razor.

Lady G goes on to eke out a meager existence, living day to day by collecting wagers from taking on any and all challengers as a street fighter. Eventually she is approached by a recruiter for the World Crime League, who extends a sinister offer: "I represent a group... a very elite group of fighters. Hardest of the hard. Ever think of becoming a Deathhead?" Lady G has an inkling of what she's getting herself into, but the money is good and cynicism has started to numb her. Soon she finds herself in the early phases of being converted into a "no-soul," a fighter injected with physical animal traits and, in the later stages, bionic enhancements -- a pawn intended to feel no pain and no emotion other than a relentless devotion to sports medicine specialist Dr. Harry Longfeller (another of the many faces of Xan). But when Lady G feels mercy towards another no-soul called Wao Dao, Xan's final attempt to remove the last of her compassion convinces Lady G she needs to find a way out.

By the second issue, Buckaroo and a handful of the usual gang infiltrate a trash barge being used as Longfeller's base, where



they confront an unholy horde of no-souls and other Moreaulike "humanimals." Things turn particularly dire for Reno, with Buckaroo and Pecos struggling to reach him as he hangs upside down and half-swallowed in the mouth of a horrible mantis-like creature...

Despite all the physical and moral tribulations Lady G goes through over the course of this adventure, she's firmly back on the path of righteousness by its conclusion (as we knew she must be, of course, given the chronological setting of this tale compared to other yarns where we've already seen her afterwards). And without giving away too much, the story ends with a glimpse of a special town called Redemption, a rehabilitation community founded by the Banzai Institute, where we're shown that the real "hardest of the hard" aren't necessarily hard in the ways we might expect.

H.O.T.H. is another fun Buckaroo Banzai romp in the accustomed Moonstone vein. The art, with its recognizable character likenesses, clean line delineation, and large panel designs, is clear and relatively easy to follow. The writing raises some thought-provoking points, and at times the dialogue stands out as being quintessentially Mac ("Don't mind Tommy. Beneath his superficial stupidity is real stupidity.").

The story neatly ties in with some of the information previously established about Lady G in the character bio of her that was included in the supplementary pages of Return of the Screw. For example, that bio's statement that she is "one of the world's leading lights in antiviral research" jibes nicely with her gradual revulsion here over Longfeller's radical "sports medicine" treatments and her commitment to reversing them. However, another intriguing statement from that earlier character bio, about how she "was plucked by Perfect Tommy out of a display window in Amstersdam, where she was hiding in plain sight" is not addressed at all by the events seen during H.O.T.H. This isn't necessarily a contradiction, as the Amsterdam incident could still be made to fit into a later story that has yet to be told. Still, that niggling detail may be a slight disappointment to some readers who embraced the implication that Lady G's introduction to Perfect Tommy and Team Banzai took place that way, instead of Tommy pulling a half-drowned Lady G out of a polluted New York river as takes place here.

Another minor nit is that although Pecos is seen several times throughout both issues, we go until more than halfway through the second installment before she is identified by name. This lack of guided information can be a little disorienting, even off-putting, to new readers trying to get their bearing in the world of Buckaroo Banzai for the first time, and might even be a bit frustrating to some long-time fans as well. Similar issues have cropped up in several other Buckaroo comics. It may be a trivial complaint -- some readers might not even notice -- or even something that some might feel deliberately fits in with the *in media res* tone that Buckaroo Banzai has always embraced. But it is worth considering that every Buckaroo story is somebody's *first* Buckaroo story. Offering small courtesies such as making the supporting characters more easily identifiable might ultimately help Banzai fandom grow.

Overall, H.O.T.H. is among the best Banzai stories of recent years. As a showcase for Lady G it shines, letting us in on a few specific details about her background -- including her first name and hometown -- but it also doesn't stifle future tales by telling us too much about her all at once. The story also introduces new characters and elements we might see again someday, such as Wao Dao and the town of Redemption. It short, it's not the hardest of hard decisions whether to read this story: Do it!

## Banzai Rising at Moonstone Books

By Dan Berger

For the foreseeable future, Moonstone Books remains the primary source of new adventures for Team Banzai. The next issue of *World Watch One* will focus on Moonstone's ongoing expansion of *Buckaroo Banzai* titles, as well as an analysis of their efforts to date. For now, Moonstone's Editor-in-Chief Joe Gentile has provided us with news and other goodies for a sneak peak at upcoming Banzai projects.

Phantom Double Shot #3 (currently in release) features an appearance by Buckaroo Banzai in a new 8 page story called The Love that Hath No Name. In this tale, Buckaroo must deal with alien monsters, Russian kidnappers, and a Cavalier leaving the nest. Expect a review in our next newsletter.

Buckaroo Banzai: "No Matter where you go, there you are..." is Moonstones latest trade paperback collection, poised for release this summer in July/August. The book runs 160 pages including most, if not all, of the Moonstone titles reviewed in this newsletter. Look for Matt Haley's slightly modified *Of Hunan Bondage* cover on the front of the TPB.

Two future projects of interest include what Joe describes as a "big team-up book" and – finally – an *ongoing* Banzai comic. The team-up book will be written by Martin Powell, called "Dark Side of the Moon." Buckaroo will be a part of the crew, with his dialogue scripted by Banzai writer Earl Mac Rauch. A release date is provisionally slated for early 2011.



As the worm turns: A page from the Team Banzai story in "Phantom Double Shot #3". Art by Dennis Chacon.

Of even greater interest is news that an ongoing Banzai title is in the works. Writer/editor Tom DeFalco, originally tapped to edit, has since moved on to other things. He is succeeded by writer Paul D. Storrie. As Joe explains, "[Tom] was just not as into BB as we are. He was trying, though. Paul is a *huge* BB fan, so it's a dream come true for him. Paul has written lots of stuff, from werewolf horror to kids' cartoons. He is a great guy, and has that razor sharp wit that should play well with BB." Expect to see this new Banzai entry in early 2011 as well.

For those with a more immediate Banzaibilia needs, Moonstone offers a metal BB logo pin that should be available about the time this newsletter hits the net.. You can visit: <a href="http://moonstonebooks.com/shop/category.aspx?catid=26">http://moonstonebooks.com/shop/category.aspx?catid=26</a> for details about the pin and all Banzai comics currently available.

## The Sekret Origin Of The Nova Police And Death Dwarves

By Steve "Rainbow Kitty" Mattsson

According to Earl Mac Rauch's novel *Buckaroo Banzai* (1984) the Nova Police are the Planet 10 equivalent of Interpol. (In the film version the Nova Police are not identified, but they are represented by Planet 10's Black Adders, who are hunting the planet's criminal Red Lectroids). One of Blue Blaze Irregular Pinky Carruthers' "47,000 Unknown Facts" from the *Buckaroo Banzai* DVD is that the Nova Police are the sanctioning body of the universe. So, do the Nova Police exclusively protect the interests of Planet 10 or is their jurisdiction more expansive?

The answer to this question may be found in *The Nova Trilogy* by the American avant-garde author William S. Burroughs (1914-1997). "The Nova Trilogy" consists of the novels: *The Soft Machine* (1961), *The Ticket That Exploded* (1962), and *Nova Express* (1964). Some feel Burroughs' most famous work; *Naked Lunch* (1959) functions as a prequel to *The Nova Trilogy*.

The trilogy tells the story of invaders from the Crab Nebula called the Nova Mob. The mob uses language as a weapon to exacerbate conflict on Earth in an attempt to cause its destruction. A strange composite creature called Mr. Bradly Mr. Martin (a.k.a. Mr. & Mrs. D) is the head of the Nova Mob. This is how Burroughs describes Mr. Bradly Mr. Martin, "—the body is two halves stuck together like a mold—That is, it consists of *two* organisms…Like a Siamese twin ten thousand years in show business…" In later works Burroughs explains, "Mr. Bradly Mr. Martin, in my mythology, is a God that failed, a God of conflict in two parts…"

The Nova Mob is opposed by the Nova Police, whose agents on Earth are coordinated by Inspector J. Lee. According to Inspector Lee, The Nova Police intercede in mob activity, "when disorder on **any planet** reaches a certain point." (emphasis mine).

It could be chance that both Burroughs and Mac Rauch used interplanetary peacekeepers called the Nova Police in their work, but they are not the only characters who the authors have in common.

According to Burroughs, one of the weapons of the Nova Mob is the Death Dwarfs.\* This is how they are introduced, "This gentlemen, is a death dwarf—As you can see manipulated by remote control—Compliments of Mr. & Mrs. D." Hanoi Xan's

\*A cursory search of the literature shows that William S. Burroughs' description of the Death Dwarfs predates Earl Mac Rauch's by over twenty years, but Burroughs' use is not the first. Alex Raymond's Flash Gordon and Grant Stockbridge's The Spider had even earlier encounters with Death Dwarfs. This may be coincidence or perhaps Flash Gordon was the planet Mongo's representative to the Nova Police in 1935 and The Spider was an agent on Earth in 1936. (See Flash Gordon 9-8-35 through 9-29-35 and The Spider volume 10 number 1, October, 1936)

World Crime League also uses Death Dwarves as weapons. This is Mac Rauch's version, "Death Dwarves," muttered Perfect Tommy. "Some more of Xan's radio-controlled experiments?" "Remote control Death Dwarfs" and "radio-controlled Death Dwarves" are obviously descriptions of the same vile creatures.

Given the above information, it is not a great leap to conclude that Hanoi Xan is associated with the Nova Mob—especially since there is evidence to support this theory. At the end of the chapter titled "Dead Fingers Talk" in Burroughs' The Soft Machine, there is an odd sequence where Mr. Bradly Mr. Martin encounters a group of companions just before they die of thirst in the Egyptian desert. The names of the deceased are Yves Martin, Mr. Shannon, Mr. Armstrong, Monsieur Pillou, and Ahmed Akid the guide. One of the bodies is missing, however, "and the identity of the missing person is dubious—the bodies were decomposed when found, and the identification was based on documents. But it seems the party was given to exchange identifications..." Hanoi Xan often uses the name Henry Shannon as a pseudonym. Xan has had to change his identity and fake his own death on several occasions throughout his horribly long life. Burroughs is cryptic, but the evidence indicates that Mr. Bradly Mr. Martin is aiding Hanoi Xan by supplying him with Death Dwarfs and by helping him conceal his identity.

Now that the connections between the Nova Mob and the World Crime League have been exposed, it is time to explore the Nova Police's agents. According to Burroughs, there were agents on Earth as early as the 11th century. Hassan-i-Sabah, the Persian mystic, whose followers became known as assassins, was an agent. William S. Burroughs outs himself as a Nova Policeman with the following, "The purpose of my writing is to expose and arrest Nova criminals. In *Naked Lunch, Soft Machine* and *Nova Express* I show who they are and what they will do if they are not arrested..." "(Signed) Inspector J. Lee, Nova Police". Burroughs' Mother's maiden name was "Lee" and he often used it as a penname.

There is another agent of the Nova Police uncounted for. A clue to his identity can be found in David Cronenberg's 1991 film adaptation of Burroughs' **Naked Lunch**. The film is actually parts of the novel *Naked Lunch* combined with events from Burroughs' life, filtered through Cronenberg's own sensibilities. The film strays from the source material, but the story involves a writer named "William Lee" who is recruited as an agent by a mysterious group. The group is not named, but Lee is told specifically to write his reports on a "Clark Nova" typewriter. It seems likely that Agent William Lee and Inspector J. Lee of the Nova Police are one in the same. Actor Peter Weller plays Agent William Lee in Cronenberg's **Naked Lunch**. Peter Weller plays the title character in **The Adventures of Buckaroo Banzai**. The Nova Police immediately seek out Buckaroo Banzai after they arrive on

Earth in 1984. This evidence is the most suspect, but given the links between the works of Burroughs and Mac Rauch, it is not outrageous to conclude that Buckaroo Banzai is actually a covert member of the Nova Police.

Mac Rauch was initially hiding something with his deception that the Nova Police were "the Planet 10 equivalent of Interpol." He has told the story of Buckaroo Banzai in several different ways over the years. Perhaps the passage of time gives him the freedom to tell versions closer to the truth. As of yet, he has not come clean about Buckaroo's official status with the Nova Police, but perhaps David Cronenberg has.

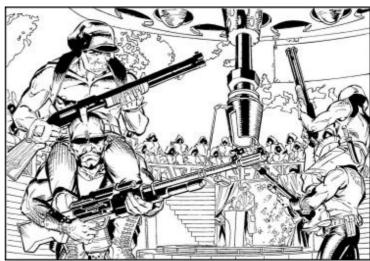
# THE SEKRET ORIGIN OF THE NOVA POLICE AND DEATH DWARVES—SPECIAL FEATURE:

"The Deleted Paragraphs"

Mac Rauch does not reveal where Death Dwarves come from, but Burroughs gives us a glimpse, "...the Death Dwarfs—A vast grey warehouse of wire mesh cubicles—Tier upon tier of larval dwarfs tube fed in bottles—the Death Dwarfs Of Minraud—Operation Total Disposal—Foetal dwarfs stirred slowly in green fluid fed through a tube in the navel—" and "—Death Dwarfs on orbit of Saturn galaxy—"

But are Death Dwarves still part of the Buckaroo Banzai cannon? In the comic book mini-series Return of the Screw (2006) we see guards in "The Temple of Deception" who certainly look like Death Dwarves, but they are not identified. Interestingly, these creatures seem to work in pairs, with one dwarf perched on the shoulders of his teammate. In the comic book mini-series Of Hunan Bondage (2008), fierce dwarf creatures kidnap Peggy Banzai, but Buckaroo refers to them as "Deathheads." Later in the story we see more Deathhead Dwarves fighting in paired teams like those depicted in Return of the Screw. Where does the term "Deathheads" and their "paired piggy-back" style of fighting originate? The World Watch One Chicago Bureau Edition, April, 2006 featured an article titled "Heroes in Trouble" by Scott Tate. Heroes in Trouble was a proposal for a TV series that circumvented the rights snafu entangling the Buckaroo Banzai franchise at the time. It did this by reinventing Buckaroo from the ground up. The article included many character descriptions including the following; "The Double Deathheads, a cyborg squad of bizarre infantry cavalry hybrids, troops with menacing hydraulic arms who ride into battle on the backs of even larger musclemen with powerful artificial legs." Obviously, the Deathheads were meant to be reinvented Death Dwarves for Heroes in Trouble. Why Mac Rauch has chosen to graft the surrogate Deathheads in the place of the original Death Dwarves remains a mystery.

Mac Rauch has tied his Buckaroo Banzai mythos into his own previous works by using Dr. Lizardo from *Dirty Pictures from the Prom.* He has also tied into English criminologist H. Ashton-Wolfe's *The Thrill of Evil* and *Warped in the Making* by using



**Totally Screwed:** Double Deathheads stand in steely vigilance during a World Crime League confab from Moonstone Book's *Return of the Screw.* **Art by Stephen Thompson and Keith Williams** 

Hanoi Xan (Shan). He has linked to the works of American avant-garde authors by using Yoyodyne from Thomas Pynchon's V and *The Crying of Lot 49* and The Nova Police and Death Dwarves from William S. Burroughs' *The Nova Trilogy*.

Burroughs himself links *The Nova Trilogy* into the "Universes" of science fiction authors Barrington J. Bayley and Henry Kuttner by using Bayley's "Deadliners" from *The Star Virus* and Kuttner's character Jim Sheffield from *Fury*. So by inference, Buckaroo Banzai is also set in the same "Universe" as Bayley's *The Star Virus* and Kuttner's *Fury*. This type of literary cross-referencing is known to some as "Wold Newtonry." This concept was developed by science fiction grandmaster Philip José Farmer. See

http://www.pjfarmer.com/woldnewton/Pulp.htm for more information.

# THE SEKRET ORIGIN OF THE NOVA POLICE AND DEATH DWARVES—HIDDEN EASTER EGG "The Deleted Paragraph from the Deleted Paragraphs"

Even with the intervention of Nova Police things looked grim for the Earth until The Subliminal Kid, a technical sergeant from the Nova Mob and Uranian Willy the Heavy Metal Kid (a.k.a Willy the Rat) turned traitor. [Note: William S. Burroughs is given credit as the first to link the ancient alchemical term "Heavy Metal" with music. Here is an example from *The Nova Trilogy*, "—Heavy Metal People of Uranus wrapped in cool blue mist of vaporized bank notes—And The Insect People of Minraud with metal music". Mars Bonfire used the "heavy metal" to describe the feel of motorcycles in his 1968 song *Born To Be Wild* recorded by the band Steppenwolf and a short time later, influential rock critic Lester Bangs (a Burroughs fan) was using the term to describe a certain type of rock music and attitude.]

# Hanoi Shan—Shadowman and Criminal Mastermind

By Steve "Rainbow Kitty" Mattsson

More of Hanoi Shan's hidden history has been discovered! In the anthology; *Tales of the Shadowmen Vol. 5*, David L. Vineyard tells the tale of the "gentleman thief" Arsène Lupin's encounter with the sinister Hanoi Shan in Saigon. Lupin was the hero of a series of stories by French writer Maurice Leblanc (1864-1941). Lupin was also a contemporary and rival of Sherlock Holmes. In Vineyard's tale, Lupin is able to rescue Denis Nayland Smith from Shan's clutches which allows Nayland Smith to combat a certain "Devil Doctor" in the future.

Vineyard remains true to the Hanoi Shan from the source material of H. Ashton-Wolfe's *Warped in the Making* and *The Thrill of Evil*, but adds many details which are reminiscent of Sax Rohmer's Dr. Fu Manchu. This seems to indicate that Vineyard concurs with Philip José Farmer's theory that the historical Hanoi Shan and the "fictional" Fu Manchu are somehow connected.

There are no hints in this story that Hanoi Shan will one day become Hanoi Xan, the arch nemesis of Buckaroo Banzai, but there are many other intriguing connections to other heroes and villains of the age including; Phileas Fogg of Jules Vern's *Around the World in 80 Days*, Major de Beaujolais of the film **Beau Geste**, Guy Boothby's Dr. Nikola, and others.

In the collection of articles; *Criminal Masterminds*, author Rick Lai explores the secret histories of a variety of literary villains. In the article titled the "Legacy of Hanoi Shan", Lai analyzes both the historical and fictional Hanoi Shan. Lai also engages in some complex speculations regarding the Hanoi Shan/Fu Manchu relationship. Lai's conclusions are well researched and interesting, but are ultimately incompatible with Earl Mac Rauch's Hanoi Xan. A connection between Hanoi Shan and Fu Manchu was first popularized by science fiction Grandmaster Philip José Farmer in his book *Doc Savage: His Apocalyptic* Life, Doubleday (1973). Lai informs us that Farmer's idea was derived from the article "Speculations on the Origin of Dr. Fu Manchu" by John Harwood, published in *The Rohmer Review* #12 (1969).



Art by Stephen Thompson and Keith Williams

More information about Farmer's investigation of Hanoi Shan can be found in the article, "The Resurrection of Tom Mix" by Danny Adams, published in *Farmerphile* # 15. Included is a letter written by Farmer to famed horror author Robert Bloch from 1972. Farmer writes, "... Many thanks indeed for WARPED IN THE MAKING. I was delighted, even though I sympathized with you in having looked for the book for twenty years and then, a week after finding it, being faced with a letter from me inquiring about Ashton-Wolf. There must be telepathy involved here, though. Otherwise why did I write to you and you only inquiring about Hanoi Shan?" So Farmer had been pursuing Hanoi Shan since 1969, but Robert Bloch had been on his trail since the early '50s. We owe many thanks to these heroic authors for their early efforts to expose Shan and his minions to more intense scrutiny.

Tales of the Shadowmen Volume 5: The Vampires of Paris, edited by Jean-Marc & Randy Lofficier also contains stories featuring such diverse characters as; Kayto, Doc Savage, Dracula, Ernst Stavro Blofeld, Sherlock Holmes, and Tevye the milkman. It is published by Black Coat Press and is currently available at <a href="http://www.amazon.com/">http://www.amazon.com/</a> for \$20.65. Criminal Masterminds, by Rick Lai also contains articles featuring characters such as Shiwan Khan, The Phantom of the Opera, Dr. Nikola, and Fu Manchu. It is published by Altus Press and is currently available at <a href="http://www.amazon.com/">http://www.amazon.com/</a> for \$19.95. Farmerphile #15, edited by Paul Spiteri and Win Scott Eckert is published by Michael Croteau and is currently available at <a href="http://pifarmer.com/farmerphile.htm">http://pifarmer.com/farmerphile.htm</a> for \$11.00.

HANOI XAN TIMELINE \*update\*

Hanoi Xan roams the steppes of Mongolia during the time of Kublai Khan. 1

1271

Hanoi Xan is active as Henry Shannon, a munitions baron and patron of the arts, in Victorian England.<sup>2</sup> 1901

1903

Hanoi Xan dies in Treste.3

Hanoi Shan vs. Arsène Lupin and Denis Nayland Smith in Saigon.<sup>4</sup>

1906

Hanoi Shan is responsible for a sudden epidemic of inexplicable deaths in London and Paris.5

1908

Hanoi Shan is active during the events of Kiki: A Tale of Hanoi Shan, the Spider.6

1913

Fu Manchu is active in Sax Rohmer's novels through 1959.7

1939

Shiwan Khan is active in Walter B. Gibson's novels through 1940.8

1943

Hanoi Xan vs. Masado Banzai in Burma.9

1954 (or 1955)

Hanoi Xan murders Buckaroo Banzai's parents with a crude incendiary device. 10 (or did Buckaroo's mother survive? 11)

"Mr. Shannon" fakes his death in the Egyptian desert. 12

1957

Hanoi Xan is born.3

•

Hanoi Xan is active during the events of Of Hunan Bondage. 11

Hanoi Xan is responsible for poisoning Peggy Banzai, Buckaroo Banzai's wife prior to 1981. 10 1981

Hanoi Xan is active during the events of *Across the Eighth Dimension!* prior to 1984.10

Hanoi Xan strangles Penny Priddy with her own hair. 13

Hanoi Xan is active during the events of Hardest of the Hard prior to Return of the Screw.<sup>14</sup>

Hanoi Xan and Henry Shannon are active during the events of *Return of the Screw* prior to 2006. 15 2006

Hanoi Xan is active during the events of *Wild Asses of the Kush* prior to 2009. 16 2009

### HANOI XAN TIMELINE \*footnotes\*

- Per W.D. Richter. (Note: Kublai Khan, the grandson of Genghis Khan, ruled the Mongol Empire from 1260 to 1271.)
  - Per W.D. Richter. (Note: Queen Victoria ruled the British Empire from 1837 to 1901.)
- Per Earl Mac Rauch at <a href="http://www.worldwatchonline.com/bbaprilnewsletter.pdf">http://www.worldwatchonline.com/bbaprilnewsletter.pdf</a>
  - Per David L. Vineyard in "The Jade Buddha" from Tales of the Shadowmen Volume 5. (See also "Hanoi Shan—Shadowman and Criminal Mastermind" in this newsletter.)
- Per H. Ashton-Wolfe in Warped in the Making. (See also "Were Buckaroo Banzai and Hanoi Xan Based on Real People?" at http://worldwatchonline.com/frame1.htm)
- Per H. Ashton-Wolfe in The Thrill of Evil.
- Some of Sax Rohmer's Fu Manchu's stories were inspired by the real Hanoi Shan per Philip José Farmer in Doc Savage: His Apocalyptic Life.
- See the article "Shiwan Khan or Hanoi Xan? The Shadow Knows!" from the World Watch One Underground Edition, spring 2007
- Per the Buckaroo Banzai FAQs at http://www.figmentfly.com/bb/book2.html
- Per Earl Mac Rauch in the film and/or the novel version of Across the Eighth Dimension!
- Per Earl Mac Rauch in the comic book mini-series *Of Hunan Bondage*.
- Per William S. Burroughs in The Soft Machine. (See also "The Sekret Origin of the Nova Police and Death Dwarves" in this newsletter.)
  - Per Reno of Memphis during his DVD commentary of Across the Eighth Dimension!
- Per Earl Mac Rauch in the comic book mini-series *Hardest of the Hard*.
- Per Earl Mac Rauch in the comic book mini-series Return of the Screw.
- Per Earl Mac Rauch in the comic book mini-series *Wild Asses of the Kush*.



REMARKS (NOT FOR ATTRIBUTION) ATTRIBUTED TO THE RENO KID, AKA RENO OF MEMPHIS, IN A PRIVATE BRIEFING AT THE RECENT WORLD ECONOMIC FORUM AT DAVOS, SWITZERLAND

Thank you. Many new faces here tonight, and a few old ones. [pause for laughter]

Needless to say, I speak this evening off the record. But t-shirts are for sale in the lobby. [pause for laughter]

Accustomed to the gratification of every lust and treason against nature, the terrible malefactor known as Hanoi Xan--may a blot be upon his name forever--has no equal in the long record of human iniquity; and yet, owing to the fiend's vast fortune and the best disinformation money can buy, the popular masses remain largely ignorant of the monster's crimes; even its name is unfamiliar to the man in the street. Only among readers of the Banzai Institute's intelligence reports do its exploits claim their worst and blackest preeminence, and justly so, since the most vulgar novelist has invented nothing more horrible than the torture-master's bloody career.

Yet for all of Xan's far-flung public relations empire (if a reporter was not for sale, his superiors almost always were), bribery alone cannot account for why the creature, alone among its peers (never mind that it is peerless), is shielded from public scrutiny and the calumny it rightly deserves. The simple fact is that no satisfactory explanation exists for the phenomenon; indeed, it flashes on the brain at last that there are perhaps things about this so-called man that our simple human minds cannot capture, an understanding not entrusted to us as a species--that when we endeavor to speak of the one called Hanoi Xan, we lack even a fundamental idea of what we are talking about.

Here I must inject a personal point of view, and I'll not parse words: Xan is not a man who turned to evil, but is the very embodiment of original evil and likely not a man at all! That into the bargain! In my opinion, it is a thing, of an aboriginal and auctocthonous race, existing in both the spiritistic sense and in the space-time realm. Like Satan in the mythoi of the Mosaic religions, Xan is the Destroyer archetype, of whom it is said in the Egyptian Book of the Dead, "Behold I am Set, the creator of confusion, who creates both the tempest and the storm throughout the length and breadth of the heavens."

So, is Xan Satan? In the same way that 'Satan' is the perspicacious serpent and likely the Hebrew corruption of the Egyptian 'Set', in the same way it is asserted by many authorities that Shakespeare's Iago was based upon Xan, the answer is yes. But what is in a name? Remember your schoolboy Hobbes:

### Leviathan, Part III. Chap. xxxviii.

[12] And first, for the tormentors, we have their natures and properties exactly and properly delivered by the names of the enemy (or Satan), the Accuser (or Diabolus), the Destroyer (or Abaddon). Which significant names (Satan, Devil, Abaddon) set not forth to us any individual person, as proper names do, but only an office or quality, and are therefore appellatives, which ought not to have been left untranslated (as they are in the Latin and modern Bibles), because thereby they seem to be the proper names of demons, and men are the more easily seduced to believe the doctrine of devils, which at that time was the religion of the Gentiles, and contrary to that of Moses, and of Christ.



But what if such names did 'set forth' an 'individual person'? One being might have multiples names. In the same way that any student of M-theory knows a particle may change locations and even its mass by varying its mode of vibration, certain ancient ones among us--call them 'white beards', 'soul guides', 'cognoscenti', or by whatever name you choose--are capable of doing the same.

The Judeo-Christian God said, "I am that I am."

Hanoi Xan has said, "I am not what I am."

Buckaroo Banzai has said, "Even Siddharma required three tries to have tea with himself."

I am reminded that this maxim of a higher wisdom informs a painting that hangs in the antechamber of Dr. Banzai's personal study. A subordinate Siddharma sits on a level with the earth, surrounded by an adoring multitude, while a second Siddharma, white-faced, descends from an upper world.

Einstein taught that time can bend, but it was left to B. Banzai to do it, to draw the ends of time together, so that future events might 'loop' back upon the present and overlap. Stranglets and atoms which clung together through gravity were laid open by the Jet Car's revolutionary OSCILLATION OVERTHRUSTER, whose thunderous echoes still resound through the bowels of the earth. In the years since Buckaroo Banzai shocked the world by driving through solid matter, I have seen him disappear countless times before my very eyes. Where he goes on these little 'jaunts', I have no way of knowing. I have also watched breathless on more than one occasion, with perspiration trickling down my back, as the great man placed a wig upon a broom and, by means of a tiny OSCILLATION OVERTHRUSTER attached to the stick figure, sent it into the same uncharted ether to a loud accompanying crack of doom, only to have it come flying back moments later with this or that inter-dimensional visitor in tow.

Bemused readers will recall the naked traveler 'Bacons', so-nicknamed for his unforgettable words upon nearly crashing down upon our heads from another realm (see the <u>Journal for Empirical Research into the Paranormal</u>, October, 1991, Banzai Institute Press.)

"Snaps, that you?" demanded the stranger, gazing directly at B. Banzai. "I'm makin' you bacons!"

Only later, when after a good laugh it occurred to us that Buckaroo had been wearing one of his trademark Western shirts with 'snap' buttons, did the monicker make sense; but by then 'Bacons' had found an open crack back to his own reality.

Magic? Membrane? Matrix? M-theory.

Through 'steady-search' vibration techniques, space-time travelers find the 'bog-holes' (as B. Banzai calls them) in the great connective bog known as gravity, which, along with its microcosmic varieties, binds all bodies. Within these stretched-open gaps between 'strings', one encounters a thicket of extra dimensions--what B. Banzai refers to as 'magnificences': proto-universes predating our own Big Bang. Are these unfinished universes what we call other dimensions?

We are talking now of 'pack' theory and super string theory, which, in Xan's case, go far toward explaining the long-standing debate over the thing's contradictory physical attributes. Depicted through the ages as human quicksilver, Xan has been called the perfect actor and a chameleon; even as fastidious a witness as Brydone in his Tour of Malta calls Xan "prodigious of length" but also "short round," "gaunt" but "bulbous" and "frog-like." In his Oriental Memoirs, Forbes similarly mentions Xan as "dark and dense" and yet in the next breath as "a silvered blaze...an ominous glitter of something, dimly discerned."



Might this latter description of a pale radiance have captured Xan at a moment of transmogrification, when he leapt from one energy level to another? In the twentieth century, no less than Jung spoke of Xan as the 'Spirit Mercurius', within whom are embodied all opposites, cosmic, physical, and psychic: male and female, sun and moon, all mirror images within the Nameless Oneness that predates consciousness and the dawning of light. The eminent Lytton Strachey--who was supposedly working on a biography of Xan at the time of his death (his notes have mysteriously disappeared)--tellingly referred to the monster as the "Golden Flower" and "Hermes," "a god among men" but also "humanity's worst misfortune."

Having seen the beast only once myself, and but briefly in poor light, I cannot unequivocally attest that Xan is all things to all men--short but tall, light but dark, fat but thin and so on; from my experience, however, the effect of this wild medley of opposites upon the viewer is altogether both less and more hideous than one would suppose. Principally speaking, it was the eyes of the thing--those twitching orbs set in the creature's craggy face--which gripped me, for it was in them that profound evil has truly taken refuge. Looking into them, one feels the tenderest attentions of the great seducer, neither terror nor awe, but a kind of insatiable well-being, for which my small stock of words fails me. Instead, I turn to the remarks of Carlyle, who stared into those same burning black orbs at the unutterable void within, yet came away so infatuated. "To fix gaze long into them is to fling away one's soul," he gushed with unbounded zeal some 150 years ago. "He is a lamplighter, a luminator, the type of the man to come."

Again, as seeems to be the recurring pattern, Xan is depicted as the 'magnetic butterfly', 'New Man', 'homo universalis', 'outside time and history'; all these phrases have been applied to the beast over the course of centuries. Yet Carlyle would grow to rue the day he ever laid eyes on the peripatetic Mr. Xan! Possessed by the 'circular madness' of the schizophrenic, he would end his life walking incessantly round and round, living upon a diet of seeds and weeds and touching neither sex nor salt!

His nervous strain was understandable, since by then he had seen Xan levitate, had watched the ogre take the eyes out of its own head and perform other tricks of black magic, if Carlyle is to be believed--and, it not being my purpose to indulge in censorious criticism, I will take him at his word. In any case, it is one more sighting of Xan and, as such, another bit of evidence of the thing's incredible longevity.

I very nearly used the word 'eternal'. And if eternal, why not 'immortal'? Let's get straight to the burning heart of the matter: is Xan something more than human, or less? It might prove instructional here to digress, since diligent aficionados of the series will no doubt ask the obvious: if Xan is immortal, what of the putative curse from Buckaroo Bamzai's notable ancestor, Kublai Khan himself?

"The verdict of history will be cruel to the traitor Mongro Khan and his line. His bloody offspring will be his own gravedigger."

(Remember the legend of the traitorous Mongro Khan. In Godwin's <u>Lives of the Necromancers</u> as well as in Mongol oral tradition, Kublai Khan ordered the spy thrown beneath the hooves of stampeding horses as an example to others. Although Mongro survived the ordeal by a hairbreadth, his face was left repellent and disfigured, and he was forced to flee his beloved steppes, c. 1276, as a hounded animal.)

Much has been made of the 'bloody offspring' prophecy; secret seminars at the Banzai Institute, drawing the best and brightest Central Asian specialists, have been devoted to its meaning. While scholars have traditionally interpreted the quote in a literal way, i.e. that Mongro Khan would be buried by his offspring, in a more radical view of the quotation 'his own' may be read to mean that the offspring will bury not Mongro Khan, but the offspring himself. This notion finds resonance in Mongol folk legend where it is said that Xan birthed himself and "held himself up to the light."

In this version of things, then, a descendent of Mongro Khan both births and buries himself; inasmuch, it may be inferred that he is not immortal, but certainly outside the human pattern. The evidence is that for over a



thousand years he has been among us, yet has been relegated to back pages and diminishing space in the public consciousness.

How strange. Alas, the full truth will require far more earnest purpose than these few modest pages. This said, I have recently visited the Almaty University archives, where, based upon new genetic information, I have learned that Mongro Khan is without a doubt the progenitor of Hanoi Xan and some would say even the father of the thing.

In the final analysis, I have made only a beginning. Circumstances permitting, this monumental work will soon clear committee peer review to find its way to independent scholars, as well as the public at large.

Thank you for your time. I will happily be available for questions if anyone would like to stick around for refreshments. Mrs. Johnson has been kind enough to pack along some of her cinnamon buns, though many strangely disappeared at Swiss customs.



### FROM SCRIPT TO SCREEN: THE STORY OF STORYBOARDS

By Steve "Rainbow Kitty" Mattsson

Storyboards are a sequential series of drawings created to "pre-visualize" a movie. Film storyboards are like a comic book version of the movie drawn prior to filming to assist directors and cinematographers in the process of figuring out problems before they occur on set. This can save huge amounts of money and allow the testing of various visual solutions to the blueprint of the script. Storyboards differ from comic books in that they have their own unique short-hand, using arrows and diagrams to indicate camera movement or action on the screen.

According to director W.D. Richter most of the storyboards for **The Adventures of Buckaroo Banzai: Across the Eight Dimension!** were done by production illustrator Sherman Labby. Labby did similar work for such movies as **The Goonies, Thelma & Louise**, and **Bram Stoker's Dracula**.

We are including the script version and the storyboards for the sequence from **The Adventures of Buckaroo Banzai: Across the Eighth Dimension!** starting with the Secretary of Defense walking into John (Bigbooté) Bigelow's office and ending with the line, "It's not my goddamn planet! Understand, monkey boy?!"

As you can see there is some variance from this draft of the script to the storyboards. There is also variation from the storyboards to the finished film. The most dramatic example of this is an eliminated special effect shot of Bigbooté's arm stretching across the room to strangle the Secretary of Defense.

A very special thanks to Brian "BBI Gumball" Hunt for copies of the storyboards.



HE ENTERS

93

### SECRETARY OF DEFENSE

Bigelow!

Bigelow giving no indication of seeing him, rounding a corner, ducking into his office...

...the Secretary rounding the corner too but seeing no sign of Bigelow...instead just an office door, a nameplate reading JOHN BIGELOW, EXECUTIVE VICE PRESIDENT...the Secretary of Defense opening the door...

INT. BIGELOW'S OFFICE - NIGHT

...moving past a vacant receptionist's desk to John Bigelow's cavernous, strangely furnished chamber...EMPTY.

SECRETARY OF DEFENSE Bigelow--?! You can run, but you can't hide. I want some facts!

...but no sign of John Bigelow.

INT. CORRIDOR - NIGHT

Buckaroo and New Jersey still tracking Penny, moving through another flooded, slimy corridor we remember...

INT. BIGELOW'S OFFICE - NIGHT

...the Secretary spying a phone on the receptionist's desk amid scattered Oreo cookies, picking the phone up, clicking it a couple of times to get a dial tone...totally ignoring AN AMAZ-ING FRAMED PICTURE OF A RED ARACHTOID MOTHER AND CHILD ON THE DESK RIGHT IN FRONT OF HIM...

SECRETARY OF DEFENSE Operator...operator...how the Hell does a person get an outside line around here?

...his gaze now focusing squarely on that cheap framed photograph of the RED ARACHTOIDS...Secretary McKinley losing his bearings...

SECRETARY OF DEFENSE Oh, Lord. Never mind...forget it...

...his mind reeling, refusing to accept the obvious, the oddly designed furniture and chairs in the room, somehow insect-like ...a sudden sound...a WOMAN'S SCREAM that seems to come from... underneath the floor?

...the Secretary cocking his weapon and stepping around the desk as an amazing thing occurs...A TRAPDOOR ON THE OFFICE FLOOR opening, the Secretary going to investigate, able to observe...

94

...John O'Connor coming up a ladder and, in the room below, a barely conscious Penny meanwhile still in her private hell, trussed and taped, ANTS CRAWLING ON HER ARMS...the lurid spectre of John Bigelow staring at her...

INT. THE PIT - NIGHT

PENNY'S CLEAR PLASTIC PURSE UNOPENED ON THE DESK BESIDE HER, as the Secretary of Defense suddenly knocks John O'Connor down the ladder and jumps into the room, injuring his ankle...

SECRETARY OF DEFENSE What the hell's going on here, Bigelow? Where's my bomber?

... Bigelow's main concern being Penny as he attempts to block her from view... John O'Connor stunned, struggling in a heap...

JOHN BIGELOW
Let's just climb upstairs to my
office and discuss this like two
reasonable...

SECRETARY OF DEFENSE Your private life's your own concern, Bigelow. Where the hell is my bomber? Look at this place...where's your pride, man? It's like a pigsty down here!

THE TELESCOPING ARM of John Bigelow suddenly reaching out and lifting the Secretary off the floor, banging him into the wall...

JOHN BIGELOW
It's not my goddamn planet!
Understand, monkey boy!

...BIZARRE LAMPS SWAYING as GUNFIRE upstairs prompts Bigelow to release the Secretary, to urge O'Connor to head for a door off the hallway...

JOHN O'CONNOR
But John Whorfin said kill her!

JOHN BIGELOW

Damn John Whorfin--!

INT. CORRIDOR - NIGHT

Bigelow and O'Connor emerging in the hallway...seen by Buckaroo Banzai and New Jersey as RED ARACHTOIDS...

JOHN PARKER Look out, Buckaroo Banzai!





EC. REALIES
DOOR AT
END OF
HALLWAY17'S BIFELOW'S
11 OFFICE!



HE ENTERS



INT. BIGELOW'S

OFFICE HIGH LONG
SHOT - WHAT

BIGELOW CYAN
SEE IN THE
HALF LIGHT IS
VERY STRANGE
INDEED INICLUDING
A MOUND OF
DIRT IN THE
MIDDLE OF THE ROOM





CROSE ON
SEL OF THE. UTTERLY
DISMAYED BIGGEOUS IS
ALSO NOWHERE
IN SIGHT.



PUZZLED BY
THESE EVENTSHE WANDERS
AROUND DESK
AND PLOPS
DOWN IN
STRANSE CHAIR





ANOTHER ANGLE

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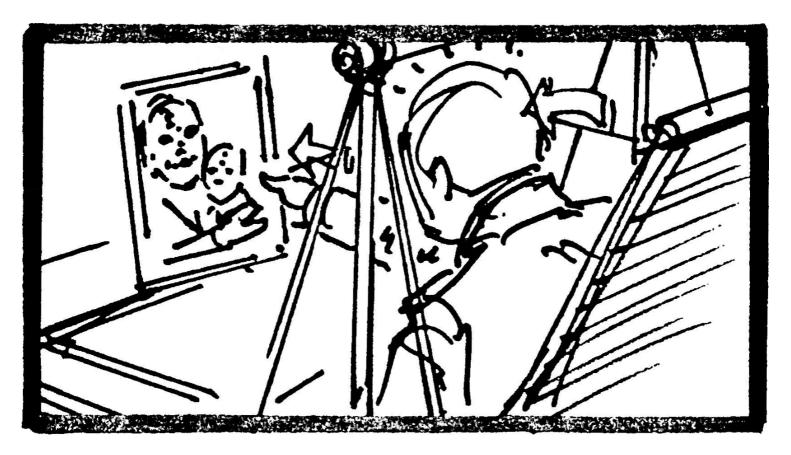
BY WHAT

APPEARLY TO BE

AUEN FRAMILY

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INT. BIGELOW'S OFFICE - NIGHT

... The Secretary spying a phone on the receptionist's desk amid scattered Oreo cookies, picking the phone up, clicking it a couple of times to get a dial tone...totally ignoring AN AMAZING FRAMED PICTURE OF A RED ARACHTOID MOTHER AND CHILD ON THE DESK RIGHT IN FRONT OF HIM...

### SECRETARY OF DEFENSE

Operator...operator...how the hell does a person get an outside line around here?

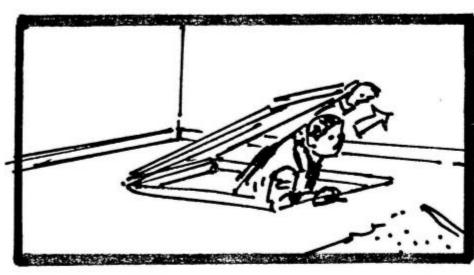
...his gaze now focusing squarely on that cheap framed photograph of the RED ARACHTOIDS...Secretary McKinley losing his bearings...



## THE ADVENTURES OF WORLD WATCH ONE: DOCUDRAMA SUPPLEMENT



ANGLE (CONT.) HEARING SOMETHING BEHIND HIM-SEC. TURNS

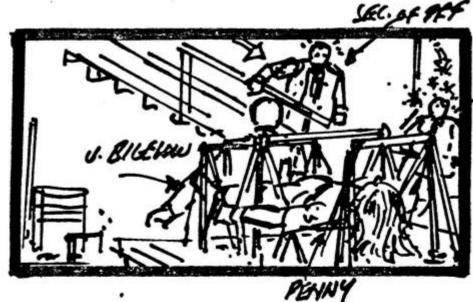


" A HATCH ORTRAPPOOR OPEN IN CORNER 4-ROUMI AND OGONNOR CUMBING OUT.



HURRYING OVER-THE ANGRY SEC. OF DEF. KIKS 61CONNYL BACK DOWN THE STAIRS.





MT. 1200M
BELOW BYFLOW'S

OCCUMENT STUMBED

SECOF FEF.

"WHAT THE HILL'S

BOING ON HELE,

BIGELOW? WHERE'S

MY BOMBER?"

33



ANGLE AN
BIGGLOW TRYING
TO HIDE
-PENNY.
BIGGLOW,
"LET'S JUST
CLIMIC BALK
UP TO MY
FILE ""



EG. OF DEF.

(IN REFERENCE

10 PENINY)

"YOUR PRIVATE

USE'S YOUR

OUN CONKERN,

BIGHLOW, WHERE

THE HEU'S

AND WHY'S THIS

PLACE SUCH A

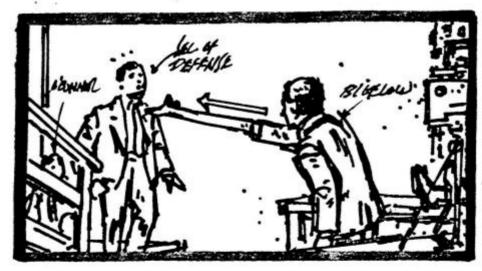
PIGSTY?



...a barely conscious Penny meanwhile still in her private hell, trussed and taped, ANTS CRAWLING ON HER ARMS...the lurid spectre of John Bigelow staring at her...







BEFORE SEC OF DEFENSE CAN UTTER ANOTHER WORD, INCKEDISH BUSELOW REACHES FOR HIM-HIS ARM STRETCH— ING ACCOUNTS THE ROOM, W BIGELOW "IT'S NOT MY PLANET, MONKEY— BOY."



III INTO GRABS

SEG AROUND

THROAT AND

UNDESCATIONIOUSLY PICKS HIM

UP WITH EASE

AND SLAMS

HIM INTO

WALL, STUNNING



ANGLE ON

SEL OF

DESENSE

HE SUMPS

TO THE

FLOOR NEAR

PENNY'S

PURSEUNCONSCIOUS.



THE TELESCOPING ARM of John Bigelow suddenly reaching out and lifting the Secretary off the floor, banging him into the wall...





JOHN BIGELOW It's not my goddamn planet! Understand, monkey boy!



### WORLD CAPITOL LENDING

Mergers and Acquisitions Division 1 Magunatip Way, Kota Kinabalu, Sabah, Malaysia

ANALYSIS OF THE LATEST ISSUES OF WORLD WATCH ONE
Compiled for World Capitol Lending Minister of Misinformation, Arch. ishop Derek Warlock

Our stalwart I.T. and Audiovisual department has penetrated the firewalls of the Banzai Institute's mainframe up to the Grade B clearance. This has allowed us access to advance copies of Team Banzai's slanderous and libelous propaganda tool titled *World Watch One*.

### **Threat Assessments**

Two different "latest issues" of World Watch One have been obtained from the Banzai Institute's infernal computer. WCL intelligence agents are attempting to determine whether this indicates a schism in the ranks of Team Banzai that may be of use to the WCL or whether this uncovers the fact that strong regional chapters of Blue Blaze Irregulars still exist around the world. Recommend the dispatch of more senor level WCL agents to the cities of Portland, OR and Chicago, IL.

WCL efforts the destroy the box office of *The Adventures of Buckaroo Banzai: Across the Eighth Dimension!* in 1984 were successful. The current WCL effort to discredit the Banzai license among the major American comic book companies has also been successful. Further analysis is needed to explain why Blue Blaze Irregulars are still producing newsletters more than twenty-five years after the WCL sabotaged that wretched movie's financial potential.

Sales of World Class Lothario CDs and downloads on the White Culture Label have plummeted since frontman Dick Ready was replaced by the new vocalist "Johnson At-Your-Service". Market research reveals that Mr. At-Your-Service is not skewing well with the WCL's target audience of 35 to 40-year-old males with an income of \$45,000.00 to \$50,000.00 a year. Now, analysis of the WWO "Savage Breast Survival Kit" article shows that there is new competition for the music buying dollar. Not only are the Hong Kong Cavilers' please place? Todus, and Neil Norman and his Cosmic Orchestra on the WCL enemies list

BANZAI INSTITUTE FOR BIOMEDICAL ENGINEERING AND



**Mergers and Acquisitions Division** 1 Magunatip Way, Kota Kinabalu, Sabah, Malaysia

Blue Blaze Irregular "Big Shoulders"

Sources indicate that Big Shoulders first encountered Team Banzai in 1984, but did not begin actively working on the Institute's behalf until 2004. Since then, Big Shoulders has become a chronic instigator in the gathering of strategic information, serving various incarnations of World Watch One as a Co-editor, Editor-in-Chief, letter to the editor, writer, artist, bassist, and short order chef. He has both consulted and written articles for Moonstone Books in conjunction with their "Return of the Screw" miniseries. He has contributed to the Banzai FAQ, particularly during its most recent update two years ago. Over the years he has roamed the earth as a dish washer, starving musician, stationary department manager, banker, and youth soccer coach. He currently poses as a stay-at-home-parent residing in the northern suburbs of Chicago, IL. We believe that his secret ambition is to become an underwear model for catalogues and printadvertisements. Threat level remains moderate to high in light of the "World Capitol Lending' Watch List" published out of the Chicago Bureau offices in 2006 in conjunction with writer Earl Mac Rauch and fellow Blue Blaze Irregulars Figment and Camelot. The watch list was reprinted in the trade paperback collection Screw" for Moonstone Books in 2007. "The Face that is No Face" will make him pay dearly of ' fo

> with his parents in Renton, WA". hostility between Tim Boo Ba as a double agent. emale



WISCONSIN Mergers and Acquisitions Division

Magnatin Way Kota Kinahalu Cahah Malaysia I Magunatip Way, Kota Kinabalu, Sabah, Malaysia CENTRAL LIBRARY

ALERTIDANGERI! ALERTIDANGERI! ALERTIDANGERI! ALERTIDANGERI! The Big Trouble in Little China interview with WCL über-enemy W.D. Richter makes explicit links between Lo Pan's Wing-Kong and Xan's WCL bravos, We recommend immediate closure of all Wing-Kong Chinese Laundries on the eastern seaboard. That is all

JALERTAI PLEIGROI JAI EDTAI El Big Trouble in Line

# CHEESE LONDON

Mergers and Acquisitions Division 1 Magunatip Way, Kota Kinabalu, Sabah, Malaysia

The "Hanoi Xan Timeline Update" and "Hanoi Shan—Shadowman and Criminal Mastermind" articles and "Hanoi Shan—Shadowman and Criminal Mastermind" articles are "Hanoi Xan Timeline Update" and "Hanoi Shan Shadowman and Criminal Mastermind" articles and heen previously available to the public about our glorious master allated in such a way that makes this agent



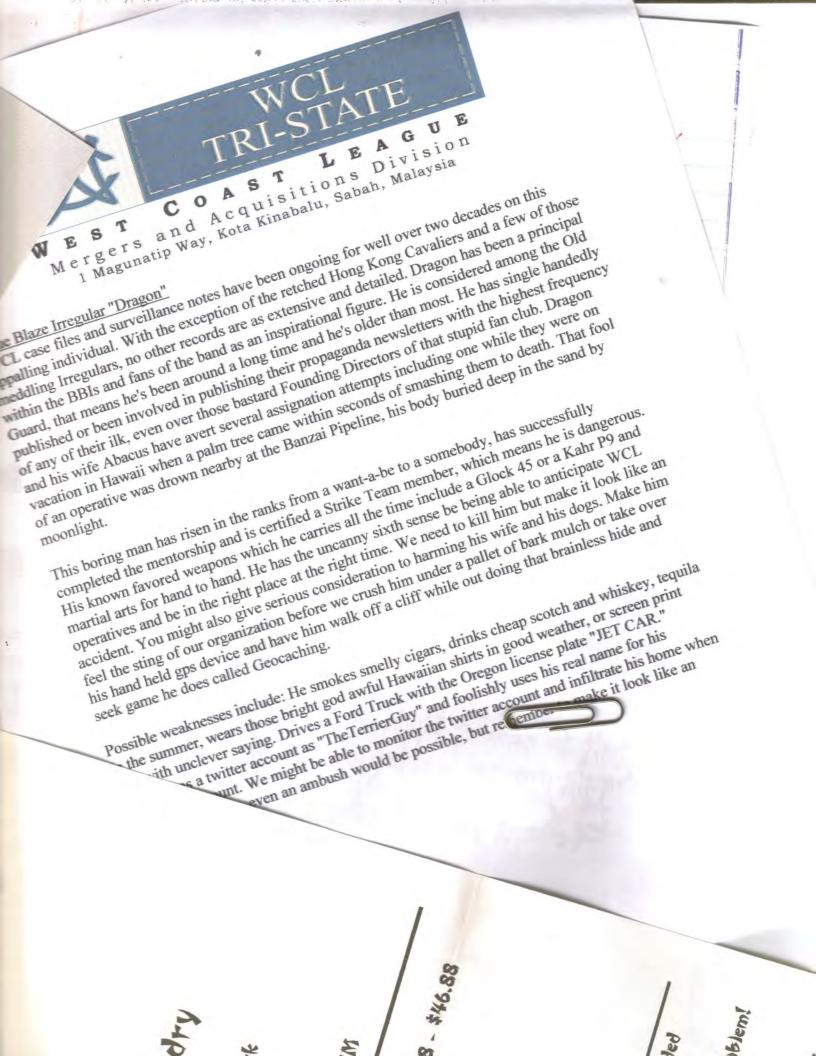
## and Acquisitions Division 1 Magunatip Way, Kota Kinabalu, Sabah, Malaysia

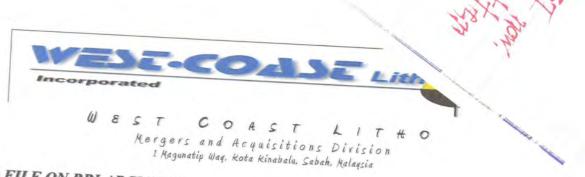
Rainbow Kitty has been responsible for several articles printed in various editions of World Watch One over the years—this indicates he may have ties to the Banzai Institute's inner circle or some dangerous mental instability. According to compiled internet sources Rainbow Kitty has been "active with Team Banzai since Blue Blaze Irregular "Rainbow Kitty" 1984". Rainbow Kitty "...is a 12-year-old Asian female who loves her pug puppy named 'Dutchess'. She also has a passion for Japanese animie and manga". Rainbow Kitty "...has written Green Lantern and Superboy for DC Comics". Rainbow Kitty "...is a paramedic and special deputy working in Portland, OR". Rainbow Kitty "...played Massachusetts State Trooper Benz on Episode 1, Season 3 of the TNT series Leverage", It is possible that there are several individuals (working separately or in collusion) who are using the Nome de Guerre of "Rainbow Kitty". Further analysis is required. Rainbow Kitty's threat level to World Capitol Lending interests is indeterminate at this time.

WCL sources confirm that Tim Boo Ba is "...a Star Wars fan living with his parents in Renton, WA". Analysis of Buckaroo Banzai chat room traffic suggests a palpable level of hostility between Tim Boo Ba and the rest of Banzai fandom. Refer this file to WCL Recruitment Division for grooming as a double agent. Blue Blaze Irregular "Tim Boo Ba" Our reports indicates that Tim Boo Ba may be particularly vulnerable to the attentions of any WCL female or female impersonating agents. Threat level to WCL is low—asset potential is moderate to high. nnection to

Communications by or about Pet Stain have not been monitored for a lengthy per the Rugsuckers, and armed and militant wing of Team Banzai, keeps him on the Blue Blaze Irregular Pet Stain







## FIELD FILE ON BBI ARCLIGHT

Main Institute Duties: cataloging the Institute's collection of videotapes/discs, CDs and comic books; assists with security measures for the Institute grounds.

Strike Team Member – main duty is scouting and observations. Favored weapons included knives, throwing darts/stars, sword, Mauser 45 and MP5 submachine gun. Considers himself to be a natural born gun-fighter.

Military duty in the 1980's in Germany at an Air Force base as a sentry. ArcLight is rated as an "expert" in firearms.

Personality type: Classic distrustful loner with a misguided sense of right and wrong. Has a soft heart for animals and helping others (possible exploitation angle), an idealist and nonconformist. ArcLight isn't a very active individual (not in great physical shape), though you do get out every so often. He prefers to be by himself, at least most of the time, and love activities he can do without other people. This would set him up for an easy ambush with multiple attackers and if timing was right, with no witnesses.

Collects music mostly metal rock including Alice Cooper, Kiss, Blue Öyster Cult, Danger Kitty. Large collection of DVD movies, comic books, an avid reader, interested in paranormal specially ghosts, werewolf's, Star Wars fan, Highlander, loves to see movies in the theater. Like photographing things, this includes cats and other people's pets, places he visits on vacation. Frequent hang outs include, comic book shops, theaters, concert venues.

Other notes: Doesn't drink alcohol. Highly respected among the members of Team Banzai. Compiles and publishes an online newsletter and website based on misinformation and half truths. Socially lacking and relationship poor, seldom in a relationship with the opposite sex, maintains contact with his mother but that's about it for family. This means if he came up operative interested in the same things he is, dropping his guard. Threats a would be the only real option if needed since he is not close to anyone.





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# & CHEESE LONDON

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The "Hanoi Xan Timeline Update" and "Hanoi Shan—Shadowman and Criminal Mastermind" articles are the number of the The "Hanor Xan Timeline Update" and "Hanor Shan—Shadowman and Criminal Mastermind" articles about our glorious master to the public about our glorious makes the provide little information that has not been previously available to the public about our glorious that makes the provide little information that has not been previously hut it has been collected in each a way that makes the provide little information that has not been previously hut it has been collected in each a way that makes the provide little information that has not been previously hut it has been collected in each a way that makes the provide little information that has not been previously hut it has been collected in each a way that makes the provide little information that has not been previously available to the public about our glorious makes the provide little information that has not been previously available to the public about our glorious makes the provide little information that has not been previously available to the public about our glorious makes the provide little information that has not been previously available to the public about our glorious makes the provide little information that has not been previously available to the public about our glorious makes the provide little information that has not been previously available to the public about our glorious makes the provide little information that has not been previously available to the public about our glorious makes the provide little information that has not been previously available to the public about our glorious makes and the provide little information that has not been previously available to the public about our glorious makes and the provide little information that has not been previously available to the public about our glorious makes and the provide little information that has not been previously available to the public about our glorious makes and the provide little information that has not been previously available to the provide little information that has not provide little information that has not been previously available to the public about our glorious master away that makes this agent.

(Long may his kidneys filter his glorious urine!), but it has been collated in such a way that makes that much of the well to misinformation remaine intact but these lands are misinformation remained interesting the lands are misinformation. (Long may his kidneys titler his glorious urine!), but it has been collated in such a way that makes this ager well and the well-is misinformation remains intact, but these well-is misinformation remains intact, but these well-is misinformation remains intact, but these well-is misinformation remains into Diagrams of the well-is misinformation of the well-is misinformation remains into Diagrams of the well-is misinformation of very uncomfortable. Analysis indicates that much of the WCL's misinformation remains intact, but these David articles may inspire others to do their own research into Xan's life (May it always be eternal!). Place David articles may inspire others to do their own research into Xan's life (May it always be eternal!). I Vinvard Rick I ai Robert Rick and Philip Inea Earmer and the WCI's misinformation remains intact, but these articles may inspire others to do their own research into Xan's life (May it always be eternal!). anucies may inspire ouners to go their own research into Aan's life (way it always be eleman). Price in the work of the work o

## THE SPIDER

By Hans Heinz Ewers

ne, Richard Bracquemont, decided to move vens, Rue Alfred Stevens (Paris 6), lves from the cross-bar of · Javs.

The Thrill of Evil

HANOI XAN WORE THIS IN CLEVELAND IN 1948

## EPISODE I

LE OF HANOI SHAN, THE SPIDER

as ever yet evolved in which som

tection reposes on the discovery us rule is justified by those eve always found present in the

puerile and arrogant vanity and creating of the forces fighting for law No crime would ever be committed if the did not imagine himself to be far cleverer than investigator.

In the schemes conceived by that extraordinary subtla remorseless Oriental. Hanoi Shan livel Our sida

### RE: World Watch One—Chicago Bureau: THREAT ASSESSMENT

From: Chefs@WonderfulChefsLtd.com (Evanston, IL)

To: <u>HonoréSchenn@hunmail.com</u> (Legion of Death—Culinary Arts Unit: Intelligence Section, Choibalsan, Mongolia)

Date: Mon, March 8, 2010 7:25 pm



# See what's cooking at Wonderful Chefs!

Wonderful Chefs, Ltd.

Mr. Schenn,

As directed by our associates at World Capitol Lending, we have completed a three month reconnaissance overview of the World Watch One bureau offices located in the Chicago, IL area. We humbly submit our analysis below.

No significant activity was detected by WiFi, cellular, or land-line surveillance efforts until February, 2010 when the subject (BBI Big Shoulders) was contacted by one BBI Rainbow Kitty. Since then, a steady flow of encrypted data has passed between the subject and other Irregulars across the country in North Carolina, Vermont, Colorado, Virginia, and Canada.

Decryption efforts have uncovered several articles for future publication. Many are innocuous ("What it was like back Then: 1984 in Review" is little more than a "remember when?" piece). Others hold potentially catastrophic implications:

- 1. "Buckaroo Banzai Video Games" details secrets behind the original computer-based training simulation released as a "video game" in 1984. Broad propagation of this information may lead to an enhanced version of the simulation entering production.
- 2. Various screening reports from 25<sup>th</sup> anniversary showings of the 1984 docudrama will encourage further showings of the film. Our previous efforts to undermine the commercial viability of this movie have already met heated resistance from the DVD release in 2002. We must not let history of this sort repeat itself!
- 3. Comprehensive reviews of Banzai comic books will only further promote interest in the wretched Institute and its agenda.
- 4. **Three** separate interviews with Banzai interlocutor W.D. Richter are set to print, all of them riddled with sensitive information. How does he do it? How can we end his rantings? These brazen attacks on fundamental WCL principals must be stopped!
- 5. Worst of all, Earl Mac Rauch has forwarded World Watch One Reno's briefing to the World Economic Forum in Davos. The information contained in this address represents a major breach in organizational security across all WCL units and their respective sections.

We recommend immediate action to secure all computer assets, data storage devices, and related printed materials from World Watch One's Chicago bureau offices. Should such efforts fail, destruction of the premises is strongly advised.

That Gream-Up pieces we've got to gret hold of those cool vichicles, make good for gret always and drive by where do we gret jet twell, amone know? Just steal it right?!

That dragon gruy is trouble, armied and trained brettern who wants and collection of seasons I thin I of The show 27? You know you love it. We will toss in life time, supply of ammo too.

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SOMEONE sume needs those gas pads if you know what I mean. Pere you someone needs to lay off the retnied breams burnitos! PAMMI

Those Red grys are good for us. Kreeps Tream Banzai split on who to aim at, but makes starse caruse they once in a while come up with good weapons like that potatoes power grans, man when are we greating our hands on that technology?

Someone highpack a Twinking delivery truck and make a trade on something.

Watch for smoke bombs from those damn BBI now.
They printed a recipied in this damn newsleften

PARPA on WCL first? Get that zero get thing in our
hands before the government gets it first. If they
think it might be used as a weapon, we want it first!

Get someone into that silo ASAPIII

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We mered to drevelop i Pod app ton the WCL.

How about a BBI destruction app built into the phone like

they are using to drestruct aliens? Suan the arrea and

discover those blasted Blue Blazes! Next thing you

know they'll have a bomb snifting app that will look

Great, now they have even mone stuff to wear at that use it press shop. When we getting our own shop?

We wear tree shirts too you known



### Field Report Portland Oregon Watchful Cinema Logistics The Adventures of Buckaroo Banzai Across The 8<sup>th</sup> Dimension

Security was very tight at the 25<sup>th</sup> Anniversary gathering. The defense perimeter was clearly marked by posters on telephone poles around the theater for several blocks.

Inside, the place was swarming with BBIs and those weak minded enough to follow the exploits of Banzai and his band. Fools all of them!



Our operatives attempt at infiltrating the defense perimeter were successful and they were able to get inside, made excellent observations and shoot some pictures using wireless video from a miniature camera and send them to our vehicle parked a safe distance away.

At the entrance to the room showing that piece of propaganda known as The Adventures of Buckaroo Boobs-eye two armed Blue Blazes were passing out misinformation in the form of a newsletter and, as if that wasn't harmful enough, visitor pass badges to the Banzai Institute.

Attendance was very heavy for the showing of this ridiculous and inaccurate docudrama. With the opening scene there were misguided cheers and naive enthusiasm. All throughout the showing dialog was quoted and shout outs added to the otherwise drab dialogue from poor actors portraying the members of Team Banzai.

### Risk Assessment:

There is obviously a very strong following for Team Banzai in the NW of the United States. Watchful Cinema Logistics and it's associated partners must step up the ongoing campaign aimed at extinguishing this flame.

All future activities concerning Team Banzai in the region will be met with security that can be infiltrated if our operatives use stealth and cunning. Active members of TB can be too focused on whatever activities and the social Blue Blazes are armed with concealed weapons, and if we are detected, force Tf the read with concealed weapons, and if we are detected, force

If the need arises to implement termination orders on any of the active members of TB, these events make an excellent opportunity to target individuals.

Little has changed. They are still a bunch of stupid easily mislead idiots.

Dear Jack: \*

This document was recently liberated from the Banzai Institute's mainframe. It appears to have been initially stolen from your group. Please rectify your intelligence leak and then commit ritual suicide at your earliest possible convenience.

Be sure to say, "Hello" to Ellen and the kids for me.

Warmest personal regards,

3:11

William Stewart, JD
Senior Human Resources Director
World Capitol Lending

STITUTE
, ENGINEERING
INFORMATION

OMMON SENSE UNCERTAINTY

AND POINTS ABROAD stitute.com.
R PROTOCOL"

DECLASSIFIED 03/04/10

MRS. JOHNSON

**DOCUMENT MAY BE A TRANSLATION** 

DOCUMENT MAY BE IN ORIGINAL ENGLISH

**DOCUMENT PROVENANCE: MYANMAR GROUP 16** 

### "How to Procure and Ride a Eunuch"

### from the *Deathhead Handbook* (Business School Edition)

When a Deathhead could buy a eunuch that has been mounted, we subjoin a few caveats that should consider whether he would be misled in the purchase. First, then, is account of what age is a eunuch by its teeth, for an old eunuch is not easily exchanged. Also need to see how it takes the rider on his back, for many eunuchs reluctantly receive a rider and cannot receive without being forced. Also have to observe if, when mounted, it wants to separate from the other eunuchs, or, to be mounted close to the waiting eunuchs. There are some eunuchs that, from poor training, run away from the place of work to their stalls and will flee at the first battle sound.

For eunuchs whose jaws are not equal, that kind of eunuch will try to escape a change in its direction, when many eunuchs will set course for home, according to the given stimulation. We must determine, too, if the eunuch, with its speed, is easily stopped and if it is hard-put to turn around. It's good for the buyer who is not too ignorant, moreover, if a eunuch is equally ready to obey when hit with a crop, because a man, if disobedient, is useless, but his mount is not only disobedient and useless, but often plays the betrayer.

However, when we take upon ourselves to buy a eunuch of war, we need to test it in all war things and do a proof of it; these are jumping over ditches, leaping up walls, jumping over mounds, and jumping from them, and we must try it to go down steep places, and along their edge, as all these efforts demonstrate the spirit, if brave and if its body is sound. However, we need not reject a eunuch that does not fully meet all of these feats, as many do, if they are incapable because merely of lack of training, and if taught and used and exercised in such proceedings, may run well later, provided they are otherwise healthy, and not wanting in spirit.

We must, however, be careful to have nothing to do with eunuchs that are naturally shy, for a

eunuch that is too timid not only does not allow the rider on its back to hurt the enemy, but is often taken by surprise, and exposes him to danger. We must also know if the eunuch has some defect either to other eunuchs or to men, and if it contemns to be handled, as all these flaws are annoying its owner. For any reluctance to be checked, and other tricks, a rider should wait after the eunuch was exercised thoroughly, since the eunuch, having been exercised once, will be exposed as nettlesome when mounted a second time.

To summarize all in short, whenever the eunuch has good feet, is of good character, fast enough, is willing and able to endure fatigue and is in the 90<sup>th</sup> highest degree, it will probably give its rider less obedience problems, and contribute most to his security in military duties. But the slowness of the eunuch that requires a lot of driving or, excessive temper, much persuasion and attention, offers a lot of work for the rider, and much apprehension in times of danger...

Let's see how a man can groom a eunuch with less danger to himself and of greater benefit to the beast. If, when you clean, you look the same way as the eunuch, there is danger that you can be beaten in the face with its knee. But if you look in the opposite direction when you clean the eunuch, staying away from the leg slowly and rubbing its shoulder, so you will not receive any damage, and can clean the eunuch's foot. Similarly we will clean the legs and the hind. But who is employed at a eunuch should know that to do these things, and all you have to do is come as little as possible around the face and tail, because if a eunuch is inclined to be vicious, these two parts have the benefit over the groom. But a groom who approached it at the side can handle the eunuch with less danger to himself, and with more power over the beast.

When we have to take a eunuch, we do not endorse the practice of leading from behind, for these reasons: that the person leading the eunuch is therefore less able to keep on guard against it and the eunuch has more freedom to do as it pleases. For a long rein to teach it to go forward, we are opposed for the following reasons: that the eunuch can do damage on the side that it pleases. When a number of eunuchs together, too, how can they be prevented from annoying each other? And a eunuch used to being led at the side will be least to bother either other eunuchs or men, and will be readiest at hand for its rider

whenever he may require to mount in haste.

For the groom to put on the bridal properly, first is to address the eunuch on the left side, then pull the reins on the eunuch's head, then suffer to rest them on the shoulder; and next take the bridal in his right hand and apply the bit with the left. If the eunuch takes the bit in its mouth, the groom has nothing to do but put on the bridal, but if the eunuch does not open its mouth, the groom must maintain the bit to the teeth, and insert the middle finger of his left hand between the teeth of the eunuch, for most eunuchs, once this is done, open their mouths. If the eunuch, however, still will not take the bit, press its lip with a canine tooth or boar tusk, and there are very few eunuchs that, in this sense, will not admit it....

But never to approach a eunuch in a fit of anger is the great precept of maximum conduct in regard to treatment of a eunuch, because anger is devoid of foresight, and therefore often is that the agent necessarily must repent. When a eunuch is shy of any object, and reluctant to approach it, its pilot must try to make it feel that there is nothing terrible about it, especially a eunuch of spirit, but if you cannot succeed, gently lead the eunuch to touch what is so alarming. As for those who try to force the beast in such a case, blows only inspire greater terror, because the eunuch imagines when it suffers some pain in a moment, that what it sees with alarm is somehow the cause of it.

When the groom takes the eunuch to the rider, we have no objection that he should know how to do the stairs on the stooped eunuch, so it can be easy to mount, yet we believe that each driver must be careful to mount even if the eunuch does not bend to it, because sometimes a different eunuch presents itself, and not always the same eunuch will be just as obedient....

When he has taken his seat, either on the bare back of the eunuch or on the saddle, we do not like to be sitting as if in a car seat, but as if you were standing with legs slightly apart, for example, cling more firmly to the eunuch head with your thighs, and keep straight, will be able to throw a javelin, or to strike an enemy eunuch, if necessary, with greater force. But it is necessary to allow the leg and foot, to hang loose in the knee, because if a rider to maintain the stiff leg, and hit it against something, it can be broken, but if the leg is easy to hang and strikes against something, nothing will be broken, nor the thigh moved out of position.

A rider must also get used to maintain the parts of his body above the hips as flexible as possible, since by this means he should be better able to exercise the same, and if anyone should drag or push, he is less likely to be expelled from the saddle. To be noted that when he sits on the eunuch must first teach the eunuch to be calm, until he has established control, if necessary, and adjust the reins, and seized the lance in such a way that may be more convenient. Then let him keep his left arm near his side, because in this position appears more graceful rider and his hand has the most power. As for the reins, are equally balanced, and not weak, or slippery, or too thick. When the pilot gives the signal for the eunuch to begin with a walking pace, as this rate is less likely to disturb the eunuch. Let take the reins if the eunuch is inclined to hold its head high, but if it would be more willing to take a stand, stay with them less. After a bit of jogging, if your natural rhythm, if the eunuch's members become flexible without a hitch, will come greater willingness to comply with the whip. Because it is also authorized to practice shooting over the left side, the eunuch is easier to start on that side, if, when rising, as is the trot, right foot, the rider then gives the signal to gallop. Because, being then lifted his left foot, that what starts with the foot, and just in time gives the rider to turn left, he will make the first spring in his gallop, a eunuch, when turned to the right leads naturally with the right foot, and when turned to the left with the left foot...

### **HANOI XAN**

THE SCOURGE OF BURMA

THE SPAWN OF HELL

THE FACE THAT IS NO FACE

a.k.a.

THE SUPREME COMMANDER

OF

THE LEGION OF DEATH

**AND** 

THE BOSS

OF

THE WORLD CRIME LEAGUE
WELCOMES THE

ARRIVAL OF SPRING!



# WORLD WATCH ONE UNDERGROUND EDITION 25.75<sup>th</sup> Anniversary Issue

1984 – 2010
Grade C Clearance Publication

### NEWSLETTER FOR TEAM BANZAI and THE BLUE BLAZE IRREGULARS

Lead Editor BBI Dragon
Associate Editors Blue Blaze Irregulars: Abacus, Rainbow Kitty, the Ice Queen,
Big Shoulders, Fizz, Natrix, Moto Mama, Spooky, Texas, and Micky Maus

## CONSULTANTS: Buckaroo Banzai, Reno of Memphis, Mrs. Johnson



BBI Dragon: BluBlazDragon@aol.com

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### Editor's Note from BBI Dragon:



As Buckaroo says, "The only reason for time is so that everything doesn't happen all at once."

Му congratulations to the Banzai Institute for over years of great work since they permitted 21st Century Fox and Sherwood Productions to tell their story on the silver screen. Most call The Adventures Buckaroo Banzai Across The Eighth Dimension a movie, but those of us who are members of Team Banzai understand it was much more. This docudrama used actors to portray the actual members of Team Banzai and tell one of their stories, in this broke how they the case. dimensional barrier, discovered there were vicious aliens living among us and how this small group of do-gooders saves the planet Earth from destruction. are countless stories that could be told of Buckaroo Banzai and the Hong Kong Cavaliers and fortunate enough to have

Moonstone Comics now taking up the lead telling of the gang's adventures in the form of graphic novels.

As for this issue of the Underground Edition, it's been something like two years in the making. A shorter version was produced for the 25<sup>th</sup> Anniversary of the docudrama and distributed at the Portland, Oregon showing of the film to a sold out crowd. This is a new edition with some subtractions and additions.

each  $^{\circ}$ the issu**e**s T've In produced under the Underground Edition's flag, reviewer some ends up quoting a line from my editorial that seems to sum up the issue. So. here is mу recommendation for such a quote;

"With nothing to prove, nothing to establish to my readers, I carry the torch lit so many years ago for those with a kindred spirit in Team Banzai. Each issue of this newsletter that has my Editorial hand on it reflects both my internal growth and the external character of the fans and members of Team Banzai. Place a mirror up to my face, up to the face of Buckaroo Banzai fandom and you will see this newsletter."

"It's a troubling world we live in when doing the right thing is considered unusual or even heroic." BBI Dragon

I write this newsletter perhaps more for myself than I do for those that read it, but I hope we both benefit from the result.

I don't know if the readers have noticed that I've taken editorial privilege and changed something in the header of each page starting with the spring 2008 issue. I've changed the once familiar "Biomedical Engineering" "Biomedical to Research" it better because reflects what Τ feel the Institute would be involved in these decades as opposed to the past. Engineering has connotation of messing with the DNA of organisms where research has a nice overall appeal.

intentionally One Ι avenue didn't pursue this time talking with Rick, Mac and Joe. The readers might ask, "But why not? You had all that time!" My answer is that with the exception of the comic, I didn't see any new BB topics to ask them about. But as I was looking over the nearly finished project, I thought maybe just a little something from the guys would be cool.

So, I asked; "What is your take on the dramatic changes in the history of Buckaroo Banzai as portrayed in the story "The Prequel?"

Joe Gentile of Moonstone said: friend. it's all whatever story is in front of me. I try to enjoy each one unto itself. You have to remember, Mac writes everything... and sometimes he decides to change stuff, or make "make believe" history on ground already covered... its all part of the official Banzai misinformation plan... Mac is having a great time!"

W.D. Richter (Rick) answered with this:

Okay, it goes something like this: a big submerged theme in BB is that we can never truly know who others are or even who we really are. Is Penny really Peggy or her sister? All the Cavaliers' pasts are shrouded in and contradiction. Hanoi Xan has many, many names possible and many, many histories, and history itself is, as Oscar Wilde said, basically just gossip. We've heard way too many times that "History written by the winners", but the winners fight among themselves. Who is Bernie Madoff?

Was Elvis really also а surviving twin? Did the Founding Fathers believe Christ or not? Was Daniel Boone a great American or a serious prick? Nothing is what it seems, and everything is exactly as it The truth appears. about Buckaroo Banzai can never be known because truth, like beauty, is in the eye of the storm, about to be swept away at any moment. We have competing versions of Buckaroo's life just as we have competing versions of the origin of the Universe and the nature of God or gods. The Bible? Couldn't be more confusing. Prequel is a legend. I think.

#### World Watch One Underground ed.

The Editor: I remain optimistic about the future relationship between Moonstone and The Banzai Institute and look forward to future stories.

"When it comes to the future, there are three kinds of people: those who let it happen, those who make it happen, and those who wonder what happened." John M. Richardson, Jr. (1858-1930) Lawyer and Politician



#### Resources online:

www.banzai-institute.com for the official website.

www.groups.yahoo.com/group/
BuckarooBanzai and
www.groups.yahoo.com/
group/World\_Watch\_OnLine the
two yahoogroups for fans of
Buckaroo Banzai.

www.moonstonebooks.com the folks spearheading the new (and old) adventures of Team Banzai in print.

All past issues of the Team Banzai newsletters are available free at <a href="https://www.worldwatchone.com">www.worldwatchone.com</a> in the Library.

Buckaroo Banzai Frequently Ask Questions website:
www.figmentfly.com/bb/bbindex.shtml

Café Press Shops: email BluBlazDragon@aol.com

On a personal note, as of October of 2009 when Geocities shut their doors to free website hosting, all of my Buckaroo Banzai websites shut their doors as well. I still have all the files and someday intend to invest in real server space and get them back up and online.

#### What's inside this issue?

<u>Cover</u>: The Jet Car is used with permission from artist Katase. You can learn more about this on page 56

<u>Pages 1 - 4:</u> The Editorial and What's inside

<u>Pages 5 - 7:</u> Gear-up Full Throttle Ron Patrick Phd Jet Vehicle Hobbyist

<u>Pages 8 - 10:</u> BB Fandom - A Time Line

<u>Pages 11 - 15:</u> Banzai Institute Mail Order

Pages 16 - 22: Gun Totin' Yahoo
"In days past, Dragon was a
vocal opponent (to my mind) of us
talking about guns for the
strike teams. His article on gun
ownership is really great. It's
thoughtful and provocative. And
I always appreciate people

who are willing to take the time to examine their beliefs. And then to share that process with us." the Ice Queen

<u>Pages 23 - 25:</u> Red Lectroid Studies

<u>Page 26:</u> What's in the Pink Box? <u>Pages 27 - 30:</u> Ancient Secrets and New Mysteries

Pages 31 & 32: Declaration of War
- The Short Form

Pages 33 & 34: Zero-G Gymnasium

<u>Pages 35 - 38:</u> Driven Through The Mountain - Instituted developed applications & games

<u>Pages 39 & 40:</u> Banzaibilia and Café Press



Page 41: Photo Credits and Other
Stuff

Pages 42 - 54: Audience
Participation - The Short Form
This section is not numbered so
that it might be reprinted
separately from this publication
Back cover: Cast and Credits from
Production Folder AKA the
Information Handout from the
films original screening.



#### Gear-Up Full Throttle

# An Interview with Ron Patrick, PhD in Mechanical Engineering from Stanford University and Jet Vehicle Hobbyist.

#### By BBI Dragon

Update to "The Jet Car for Everyone Else"
Originally reported in the Chicago Bureau Edition of
The World Watch One April, 2006 by BBI Figment

BBI Dragon: It has been many years since we've heard about your Jet Scooter project. Is it finished by now?

Ron Patrick: Nope, doing a cool afterburner lot development on it now. Ι enjoy the process of building more than final result so I take my If I'm sent to sweet time. prison, I hope they have a metal shop.

BBI D: Can you tell us in "laymen terms" what challenges there are to a jet-powered scooter?



RP: Avoiding the scooter being too heavy. I had to use larger tires with a higher load capacity. The tires are larger in diameter and are hitting the engine case on the back. So I have to extend the swing arm 1" which requires a new belt and a lot of machining and welding. I have not yet decided whether to use air-start or battery start for the engines yet. So I am building both systems to see which is lighter.

That's probably the main issue.

BBI Dragon: I'm curious, what ever became of that rumor about the DMV trying to get your Beetle classified as a "threat to national security?"

#### BANZAI INSTITUTE FOR BIOMEDICAL RESEARCH AND STRATEGIC INFORMATION

Ron Patrick: Rumor? These idiots are crawling all over me. Good thing I have a lawyer. There will be electric probes up my butt by the end of the year for sure.

BBI D: What agency of our government is giving you this much trouble? What exactly are their concerns? Have they threatened putting you in jail and if so, for what?

RP: California DMV sent over 2 detectives to my office to see the car. It wasn't there.

They got pissed at that and held back my license renewal even though I passed the smog (inspection) and they cashed the check.

That's when I got the lawyer and all the information about what crap they are trying came out.

Some do-goodie DMV attorney in Sacramento instructed them to do whatever they can to get me off the road.

This goes on for like 1 year...

I sent letters to the Governor and he told the DMV to straighten out. The DMV detectives said that he doesn't have much influence over the DMV since they are pissed at him for riding his motorcycle without the proper permit.



Then I got a letter from the do-goodie DMV attorney saying "the governor" asked her to write it.

#### BANZAI INSTITUTE FOR BIOMEDICAL RESEARCH AND STRATEGIC INFORMATION

She read me the riot act and said if I need any questions answered to contact her secretary. Phoned up the secretary, told her who I was, and she immediately told me that there was nothing that can be done about it. Then she hung up on me. I guess you could call that a dead end.

Then I ran into (Jay) Leno at a show and asked him how his jet bike (Y2K Bike) and jet car (ecoJet) get past the DMV while I'm getting the treatment. He basically told me that the DMV knows they are going to have a harder time with him than me considering he can drag them into the daylight on his TV show and also because he has a little friend in the governor. I could have guessed that. I just need to get a TV show to avoid my rights being trampled.

I could go on for hours. I had a little court case and the bottom line is: I'm still legally driving my car on the road. I take it to schools for "at risk" kids to turn then on to technology. "Say no to drugs. Say yes to jet cars?" There is a message in there somewhere, I'm sure.

In the meanwhile, the California DMV has not given up with the harassment. 100%% abuse of power. They didn't get O.J., Michael Jackson, or bin Laden but boy, oh boy, they are going flat out to get me.

BBI D: As for the legal end, do you intend to, or are you still driving the Jet-Beetle on the streets even though the DMV refuse to renew your license?

RP: The DMV now allows me to legally drive the car on the street. This was a hard fought victory. However they have not given up trying to take this right away.



See the full story and many more photos at: http://www.ronpatrickstuff.com/

#### Buckaroo Banzai Fandom A Casual Time Line By BBI Dragon

There seems to be four distinctive "phases" to Buckaroo Banzai fandom and each one has its own individual characteristics and influences.

Phase One is marked by a small group of individuals living in and around two major cities back when the docudrama was first released, New York and LA. This group is knows as the "Founding Directors" of the fan club, and back in 1984 through 1987 were knows as: "Hollywood," "Clyde Von Drake," "Catnip," "Sunshine," "D.J.," and "Silver Fox". They worked on and published the original World Watch One fan club newsletters and helped spread the word about Team Banzai. BBI Silver Fox was also working as a publicist for the movie industry and attended many science fiction conventions during this time frame promoting films and handing out Buckaroo Banzai marketing material left over from the film.

Phase One Point Five was an expansion of the original small group, friends and associates that were collected along the way. These folks acted as support to the Founding

Directors and the fan club. The original WWl Newsletters were published in; Aug. 1985, Dec. 1985, Apr. 1986, Nov. 1986 (with some 7000 subscribers). The last from the Founding Directors was in Fall of 1987. The last two publications were funded and mailed by Steve & Kathe Walker of Denver, CO who own and operated Starland and they had the licensing rights for Banzai merchandise.

Phase Two seems to be best described as any of the fans that saddled up between the years of 1984 and the early 90's but were not among the inner circle of the first phase and a half. In these early years, small groups were formed when the Founding Directors compiled, printed and mailed the "BBI Directory" in the Spring of 1987, the ground work for contacting fellow BBIs was in the hands of the fans. This document, some 20 pages, included names, address', age and special interests of just under a thousand fans who'd had mailed in a request for the WWl Newsletters. With this mass listing, many more fans formed the Blue Blaze Irregular troops during this period in BB fandom, gathering around mutual

interests and attitudes as well as producing the fanzines of this era as an outlet for their writing and creativity. Remember, this was all pre-internet. The World Watch One newsletter was published two more times. There were issues for the Winter of 1988/89 and Spring of 1990 funded and mailed again from Denver, CO but edited by a new staff, BBI's Dragon & Abacus from Portland OR. But because subscriptions had more than halved, sales of merchandise had greatly fallen and feedback was meager, Starland pulled their participation in the project.

To the later phases, these earlier fans are sometimes respectfully referred to as "The Old Guard."

Phase Three is marked by the age of the internet and really started with BBI's like Relayer, ArcLight and Figment with their websites in early 1996. Around the same time as the first websites, two "egroups" were formed. The World Watch Online and Buckaroo Banzai. The Buckaroo Banzai online groups moved in February of 1999 to yahoogroups, then followed by the WWOnline group in July of 2000. In 1998 the "Official" BB website went online at www. banzai-institute.com.

Although many of the fans involved in the internet were part of the earlier phases, they became more noted with their rolls online. Other websites and groups have popped up since. The BB websites and discussion group greatly influenced the expansion of the fandom as these were easily found and utilized. The re-release of both the film on DVD and the original novel both in late 2001 can not be denied their place in fanning the flames but also tipping their hats in acknowledgment of the fan base.



Phase Four might be best portrayed as fans that have newly discovered and joined Team Banzai after the early years of the Internet presence, perhaps from 2002 to present. These members are the next generation of fans, including the children of previous phases.

Moonstone Comics has also influenced a new group of fans with their adaptation of the

television pilot script "Super Size Those Fries" that was released in graphic novel form in 2007 as "Return Of The Screw." Moonstone, lead by Joe Gentile, has published several more BB stories and is currently working on others written by and with the creative impute of the original men behind Buckaroo Banzai, Earl Mac Rauch (Mac) and W.D. Richter (Ric).

Back tracking just a moment, in 2004 BBI Big Shoulders and BBI Dragon joined forces and published a "20<sup>th</sup> Anniversary" Edition of the World Watch One newsletter.

Since then, there have been several additional issues of the newsletter. The two editors of the 20<sup>th</sup> Anniversary Edition took their creative differences and went to work on their own separate editions of World Watch One newsletter, much to the benefit of the fans.

BBI Big Shoulders published the "Chicago Edition" in April 2006 taking a more informative approach to the project, focusing on the upcoming Moonstone Comic publication.

The "Underground Edition" made available in Spring 2006 and 2007 rekindled some of the spirit of the original publications with a heavy dose of real life and tongue-in-cheek humor mixed in. Again, in the Spring of 2008 I came out with another issue but instead of using out-of-pocket money for printing and mailing, the Underground Edition went straight into an electronic format available free online.

## "If it ain't one thing, it's another" - Rawhide

There is a gap between early '08 and present of two plus years. Another issue of the Underground was to be done using left-over material and some new pieces from the previous work, but it just didn't happen. Then come along the 25<sup>th</sup> Anniversary of the docudrama and with a huge assist from BBI Rainbow Kitty a small run of two-hundred issues was printed for the Portland Oregon showing of the film at the Laurelhurst Theater, the "25<sup>th</sup> Anniversary Edition."

This brings us to this issue, 25.75 Anniversary Issue, three editors bringing together different perspectives, creative energies and approaches to this project, all in one place.

'Never doubt that a small group of thoughtful, committed citizens can change the world; indeed, it's the only thing that ever has." Margaret Mead

#### Banzai Institute Mail Order

#### When the Lights go out!

By day, this roll of paper just looks like any other, but turn off the lights in the dark bathroom, or after dark, and it glows fluorescently to help you find where to s-it.

This product has been treated with a safe phosphors, which sustains a pleasant glow after exposure to light. Butt these high-tech rolls don't come cheap at about 5 times the price of a normal, non-glowing roll of toilet paper.



For those who think the sun shines out of their rears

"We hope there will be enough of a crack in the market for this product to be a flush with success." Says Reno who spearheaded this unique product.

Glow-in-the-dark toilet paper, "must have" item for emergencies such as power outages, or just because it's so cool.

#### Explosion Proof Wallpaper

Originally developed as a safety measure for the spontaneous needs to fashion safe-houses, X-Flex wall paper has become the standard in protection.

Made from a Kavlar-type sheets of composite material sandwiched between polymer sheets that acts to absorb energy from a bomb blast or impact. Just peel it off its back and stick it to the wall, this material is rolled out just like conventional wall paper but offers a new level

of security, and style.

"Now we can carry a few rolls of this special wall paper around in



the trunk of our vehicle," Says
Perfect Tommy, head of Security at
the Banzai Institute, "and if we
need to take refuse at the spur of
the moment, our risk factors have
been greatly decreased. Plus, I've
had it printed on one side in my
favorite pattern, so I can feel at
home pretty much anywhere I take
my hat off."

# Who let one rip? Don't blame the dog either!

Living in close quarters, like at the Banzai Institute, can have it's disadvantages. One of Mrs. Johnson's most anticipated meals is "burrito night" but it does cause a countereffect. So, after a Thought Experiment session the Cavaliers came up with a great idea. How about a way to burn off the gas, using a spark device much like that on a gas grills. But that posed a fire hazard and was tabled.



The next idea was to eliminate the smelly flatulence using activated charcoal. In one of the labs a fabric pad created was charcoal imbedded in the fibers and after several tests behind burrito night, it worked to neutralize the farts. Self-adhesive strips were added so that the "Gas Pads" could be stuck inside of the underwear and they are only 1/32" thick so no one will ever know you are wearing them.

Also available in a thong design for dogs. They are washable and reusable, come in small, medium and large sizes. Hole for all sized tails.

It uses elastic straps for flexibility, and suspender clips to make the thong adjustable.

They also provide quick release



when its time for poochie to do it's business.

Tell 'em

#### what you think!

This unique and telling trailer hitch cover can express your inner voice with just a few simple adjustments. It looks like a hand and the fingers are maneuverable

anyway you choose.



Driving to
work, show
them the
flying bird,
heading for a
Trekkie
convention,
separate the
two middle

fingers and tell them to "live long and prosper."

# Banzai Institute Socks sold with a Spare

The problem has been solved. Which problem you might ask? The one where you are always missing a sock to make a pair, because at the Banzai Institute, socks are sold in a set of three instead of two.

Three socks - for when you loose one.



Three socks - for the price of two.
Three socks - last longer than two.

# Lost In Space? Earth Dog Tags

With UFO sighting on the rise, alien abductions are sure to follow. The Banzai Institute *knows* well that there are aliens on this planet and others not far away.

Just in case you get abducted and hauled out into deep space, maybe even dumped off at the next semi inhabitable planet, your Earth Dog Tag will help you get back home. design is bas**e**d The on research for the Pioneer 10 Space Mission. All critical data an alien will need to get you back to Earth is stamped into the dog tag. The mathematical location of Earth in relation to several important

pulsars is represented by the diagram.



Earth's relation to the solar system is shown at the top. Also included is a schematic of Earth itself and it's major land masses. Two human icons (man and woman) are graphically connected to Earth at points in all 3 diagrams.

Best of all, our guarantee: if you should ever be abducted by aliens while wearing your Earth Dog Tag and are not returned safely to Earth, you will be entitled to a full refund of the purchase price! Buy an extra for a friend.

#### Invisibility Ribbon

http://en.wikipedia.org/wiki/Radio-frequency\_identification

The secret to "invisibility" might not be associated with the bending of light, but rather avoiding the emerging technologies involved with RFID tags. With this in mind, The Banzai Institute has developed the *Blind Band* that will block the RFID signals from anything you might be wearing.



Available in aluminum color only

#### Jr. Strike Team Equipment

The MARSHMALLOW SHOOTER uses fluffy, scrumptious marshmallows as ammunition. They might be harmless, but this weapon can really pack a lot of ocomph!

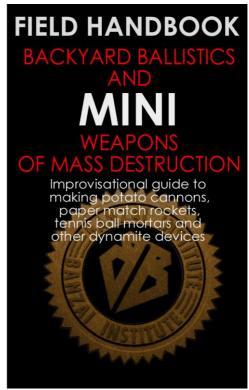
The Marshmallow Shooter is like a pumped-up bazooka. Pop in a minisized marshmallow, pump it up a few times, then pull the trigger. Using state-of-the-art marshmallow compression technology, this high-powered device will shoot the marshmallow up to THIRTY FEET!



Marshmallows not included, because they might get stale in our storage room. And you wouldn't want to shoot someone with a hard, stale marshmallow, would you? (get that smirk off your face)

CHOOSE YOUR WEAPON:
MINI MARSHMALLOW SHOOTER - (above in box and on the left)
MARSHMALLOW BLASTER for regularsized marshmallows (above right)

#### Off The Book Shelf



Available in trade paperback or mini hard back for the field.

#### A Simple Knife is OK, But...

Offered through an agreement with: WASP Injection Systems Inc. - WASP Injection Knife www.waspknife.com

First brought to Banzai Institute's attention bу BBI ArcLight for possible Strike Team use, the WASP Injection Knife had potential. Several serious purchased from the manufacturers, tested, and then put to use in the field.

Okay, not so much tested, as played with it blowing things up. Alright?



Intended for diving, hunting and tactical situations, this weapon trouble is to any living creature and will drop some of the biggest mammals in a single stab. Easy-to-use, just hit a small button on the hilt and the CO2 canister in the handle injects a blast of gas through a channel in the knife's blade. No need to take a chance that your enemy will come back to attack you.

Video of knife vs. watermelon

http://www.waspknife.com/video\_water melon.php

Custom engraving on wood handles available. Must be 18 or older to own.

WASP Injection Systems, Inc. doesn't condone the killing of innocent creatures. That goes ditto for The Banzai Institute.

#### Security Levels at all Banzai Institutes

Level 1 - Visitor: Outside Areas Only. No Structure Entry. Escorted

Level 2 - Visitor: Indoor Access. Heavy Restrictions. Escorted

Level 3 - Visitor: Indoor Access. Grade C Clearance Areas. Escorted.

Level 4 - Blue Blaze Irregulars: Grade B Clearance Areas.

Level 5 - Interns: Access to Grade A Clearance Areas.

Level 6 - Resident: Access to Alpha Clearance Areas.

Level 7 - All Access

# BEYOND THE WATERMELON PATCH

Judgment Day for Fluffy and Rover

Eternal Earth-Bound Pets offers service to pet owners after the Second Coming and the Rapture. http://eternal-earthbound-pets.com/

Nearly 80 percent of American Christians believe in the second coming and 20 percent believe it will happen in their lifetime. But what will happen to their pets?

Bart Centre answers this question and wants to help. A 10-year contract is \$110 and will guarantee that if the Rapture happens in that time frame, their pets will have loving homes with - atheists.

Critics wonder if they should trust atheists to take care of their pets.

"I have to reassure the Rapture crowd that his pet rescuers are wicked enough to be left behind, but good enough to take care of the left behind pets." Centre says. Rescuers are required to sign an affidavit to confirm their disbelief in God, and clear a criminal background check. Centre doesn't honestly believe he will even have to follow through with the service he's offering "If we thought the Rapture was really going to happen obviously our rate structure would be much higher." Centre states.

# How I Became A Self Reliant Gun-Toting Yahoo: A Behind the scenes look at what it takes to be on a Strike Team By Alan "BBI Dragon" Smith

Among the Blue Blaze Irregulars and Banzai Institute personnel are a special group that make up Strike Teams. Team Banzai's version of SWAT. Every year both the East and West Institutes quarterly Strike hold Team trials to qualify new members. Each session is limited to 25 participants, ofwhich on average 35%% dropout. Only the top scoring finalist's graduate to participate in the Strike Team Mentor Program.

Qualifying for the first weeklong session of rigorous trials and testing requires fulfillment of several prerequisites: Ownership of at least one hand gun (9mm, 357/380, 40 or 45), completion of a firearm safety class. and weapon proficiency. Where available, a concealed carry permit must be obtained, and one must be in sound mental and physical health. Private or public instructions in tactical and hand-to-hand combat are strongly recommended. Military and Law training Enforcement are acceptable.

There is usually a six month waiting list to take part in the Strike Team qualifiers with a handful of spots reserved for those who have participated in a previous session but not yet qualified.

I had no interest in owning a firearm, much less being part of a Team Banzai Strike Team. Truth be told, I thought that the whole of owning a gun idea something other people, namely men, did in order to be macho. Guns were unfamiliar to me and I was uncomfortable around them. As for the men and women who joined Strike Teams, they were just a bunch of gun toting yahoos. I was all for adventure and helping others in need, but not while packing a pistol.

#### A Personal Journey

#### The Thought Process

Like most Americans, the events of September 11, 2001 and their aftermath left an impression on my psyche. That day radically changed the way I perceived the world we live in.

My fears and concerns for safety brought me from being uncomfortable with firearms to considering them as a potential tool for our society's survival, as well as the future survival of myself and my loved ones. I gave this a substantial amount of thought and eventually let the idea stew in the recesses of my mind, but otherwise I didn't do anything about it.

Then August of 2005 brought Hurricane Katrina and its devastation. Government agencies saw it coming, yet were unable or unwilling to react in anything like an effective and timely manner. Fear, chaos and violence reigned as the strong preyed on the weak and every bad aspect of human nature emerged among cast off to fend themselves. People ran for their lives. emergency shelters overflowed and devoted companion pets were abandoned by order of the authorities. Anarchy ruled for a time. So too did the good in mankind emerge as a result of the tragedy neighbors helping neighbors, strangers helping strangers, but the kindness of strangers did little to make up for all that went wrong.

Putting pressure this on personal tipping point were factors: The other ever increasing levels of activities from those that would prey on others. be they individuals looking for money to get their next supply of drugs or those that were unable to manage their anger, frustrations, even mental health; to the more organized crime elements like gangs and the World Crime League.

All of these factors combined finally pushed me to take action. I decided we could not depend on our government to do what was right in a timely manner. We had to be ready and able to deal with what came our way on our own in the event of a disaster, be it natural or man-made. We needed to learn to be independent, self reliant.

"Please roll up the sleeves of your shirt, all shirts. Even the President rolled his sleeves to just below the elbow. In this crisis and on TV you just need to look more hard-working."

Sharon Worthy, Press Secretary to FEMA Director Michael Brown, in an email to her boss while he was in hurricane-ravaged New Orleans

## Preparations For The Unexpected - Learning To be Self Reliant

In the part of the USA I live in, natural most likely disasters are volcanic eruptions, earth quak**e**s and floods. Portland lies in close proximity to several fault zones in the Willamette Valley, as well as 50 miles from Mt. St. Helens and two major rivers, one to our north and the other dividing the city in half. Any one of th**e**se geological features holds a real potential for trouble worthy of consideration.

The next step was to gather information and supplies. watched the news and searched the Internet for what was needed to be prepared for an emergency. I made up emergency backpacks, bought large storage containers and started buying the type of things we might need if we had to grab, run and survive for a while, or "bug-out". One question bubbled up, how do I protect myself should things hostile? I bought pepper spray for the backpacks, but what about a gun? It seemed now that a firearm might just be another part of the whole picture, a security against those would prey on anyone they saw weaker, th**ose** that had something they felt they needed.

#### Lessons from Experts

In the following months I took the classes necessary to obtain a concealed pistol carry license as well as several hours of private lessons on safe gun handling and basic shooting techniques.

"The very atmosphere of firearms anywhere and everywhere restrains evil interference. They deserve a place of honor with all that is good. When firearms go, all goes. We need them every hour."

George Washington in address to the 2nd session of the United States Congress.

I bought a GLOCK 30, a subcompact 45 caliber pistol 6 3/4<sup>th</sup> inches in length with a 3 3/4<sup>th</sup> long barrel1 -- a small gun with big ammo. Some would think I might have chosen a smaller caliber firearm for my first pistol, but I had learned in the private lesson that I handle a  $.45^2$ , and I wanted as much potential firepower as I could handle. This weapon, when I learned to use it safely and accurately, was my personal best option.



BBI Dragon during a practice session on the shooting range

I went weekly to shoot a box (50 rounds) or two of ammo, and around the 10<sup>th</sup> box things began click. Not only was my accuracy improving but I was able to bypass a beginners class that was the prerequisite to the more advanced training class I took, not once, but twice. This class included accelerated handgun skill development, awareness training and tactical commands for use if and when I needed to present and use my weapon. I also took a class in "Deadly Force Decision Making" covering the legal issues of using deadly force as well as live simulations with a video screen and laser gun followed by a critique afterwards.

#### Strike Team Boot Camp

In the mean time, I signed up for the Banzai Institute West's Strike Team trials. I was well into my civilian training when I got the call and took time off from work to fly to Arizona.





From 5 yards/15, six-inch across targets, nine rounds each, possible score of 90 if all bullseyes. Left is from six months into my training, June '07 with a score of 69, on the right is from March '08 after nine more months of practice and lessons, a score of 83. Most attacks and shootings are from 3-7 yards.

The following behind-the-scenes look at what goes on may be viewed by some as dangerous and reckless. They might cite that any information about Strike Team testing and training would give the bad guys, including the World Crime League, an advantage.

to the contrary: say  $\mathbf{If}$ anything, these details will backup what the criminals will encounter out in the field and in the streets, namely, highly trained. dedicated, skilled members of our Team Banzai Strike Teams.

The first day was spent dealing with paperwork. Everyone got a chance to meet one another and familiarize themselves with portions of the exercise environment. We were coached on safety protocols and allowed to warm up with our weapons on the shooting range.

The following days were a series physical of and mental challenges designed to evaluate accuracy, endurance, and quick thinking under Computerized video projection simulators were used to test participants' skills and decision making abilities. One endurance test involved standing for hours in the belly-deep water of a cold stream while loaded down with weapons and equipment. Another memorable episode being was abruptly roused at 3am after an already exhausting day to be driven blindfolded and thrust into a mock multiple hostage scenario where we used soft air weapons.

Yet another exercise involved balancing on leg one while h**oo**k**e**d up to an electrical device that randomly zapped us, all the while trying to hit a moving target with live rounds. There were also hand-to-hand and improvised weapons sessions, one where we all wore а inflating Sumo Wrestler suit while in a staged grocery store. The premise was to role-play shopping the suit in when several scenarios broke-out between other shoppers. The situations ranged from domestic dispute, to love а triangle and a hand gun. The "Progresso New England Style Clam Chowder" set-up, taken from real-life Strike Team situation, was among my favorite memories during these improvising sessions.

Of the twenty-five participants, seven dropped out before it was over. At the end of the week only the top scoring applicants graduated with the distinction and responsibility of participating in future Strike Team missions alongside an experienced Mentor.

I did not score high enough to qualify, but did sign up again for another session later in the year. I need to work on my marksmanship and awareness of my surroundings, so I'll take more classes, practice and get into better physical shape. I'll at least be better prepared for the next boot camp.

I know that some of you reading this will see mу personal journey as example an paranoia. I know this controversial topic and that some will disagree with conclusions. I am not trying to convince anyone that guns are a tool for everyone, they aren't. They are however a part of our heritage and culture, like it or not. We all have choices. This essay is one person's choice. I do not look forward to facing that moment when a crisis situation may happen, when training kicks in. Intellectual and physical preparations are not going to help out with the emotional what impact of may come. I understand. But if that day does come, I will be a lot better able to act and help others in need.



Of all the "survival" references I've come across, if I were to recommend just one it would be: When All Hell Breaks Loose -Stuff You Need To Survive When Disaster Strikes by Cody Lundin, "The More You know, The Less You Need."

http://www.alssadventures.com/

"Concealed Carry of Handguns is identical to Citizen CPR, Firstaid, and the Heimlich Maneuver: Each is facing grave danger...

Each is without first responders... Each has sufficient authority to act... and in each, seconds count... In each casefailure to act means results which are both heartbreaking and irrevocable."

-- John Longenecker, Cultural Observer, Author of Transfer Of Wealth - The Case For Nationwide Concealed Carry Of Handguns and President of The Good For The Country Foundation, a patriotic education organization think tank.

http://www.goodforthecountry.com



One of my targets from the final Strike Team qualifier when I did pass in Fall 2009

<sup>&</sup>lt;sup>2</sup> There is a debate on the issue of caliber vs. accuracy. The argument is that a .22 can stop an assailant if the aim is great, but hit them pretty much anywhere with a .45 and you'll likely knock them down with the shear force of the impact.



#### Paid Advertisement



Wackenbush Correctional Logistics recruits highly qualified and skilled personnel. The company looks for people of the utmost caliber; accountability, integrity, and respectability. Team-oriented build strategies plus operator talent and skill are all factors when making manpower decisions. Wackenbush Correctional Logistics presently employs a wealth of experts, many of whom have previously served their country in the United States military or law enforcement. Their experience and honorable past service make them the kind of employees Wackenbush Correctional Logistics looks for qualified, skilled, and trustworthy. If this sounds like you, call and start a rewarding career today! 1-216-333-1810 CALL THIS NUMBER WHEN YOU ARE SEROIUS

<sup>&</sup>lt;sup>1</sup> Shorter barreled pistols are more concealable; however they are harder to be accurate, especially at any distance. The longer the barrel, the easier they are to be accurate. Most full-size length pistols have barrels at plus 4 1/2" long.

#### Do You See Red? Red Lectroid Studies

## Red Lectroid Strategic Information

It is well known that Lectroids have a tough hide, in fact, it qualifies as an exoskeleton making them very difficult to damage. Recommendations are to large caliber weapons use against the creatures, keep a safe distance and do not engage in hand to hand combat unless you can not run away and have no other option. They are not very limber compared to a human and can be just a bit slow in reactions. What they lack in speed and dexterity they more than make up for in strength and single-minded rage.

The creatures do have a "sweet spot" in the neck, but it is difficult to get just the right location for a killing blow.

Unknown Fact #45,990: John Whorfin is the father to over 200 illegitimate offspring on Planet 10.



Red Lectroid drawing is from an artist by the name of Drew. He is a writer/illustrator based in Buffalo, New York. Currently, his work can be found in "The literary Writer's Compass" journal. He has both art and fiction that appeared in a magazine entitled "Tangent", and he has contributing sketch cards to the Blue Line Pro's Sketch Card Gallery Show & American Cancer Society Benefit Auction.

It is best to attack Lectroids while they are unaware, stunned or sleeping. Once aroused they go into a battle frenzy so intense that they have been known to take a mortal blow, even to be dead, but continue to attack before the nervous system realizes it's time to die.

In their battle frenzy or as some have called it, "Berserk Mode," they are extremely dangerous and can show unusual strength, speed and jumping abilities. The Lectroid in battle frenzy is nearly impossible to stun though normal attacks and blows.

Normally, a Lectroid's strength is well above that of an average human, while intelligence and dexterity is well below average with the rare individual exception.

Red Lectroids have several natural abilities. These include a tremendous jump that has been known to easily reach five yards and has been recorded over ten yards from a running start.

Another interesting capability is that Lectroids can camouflage themselves to appear in human form. This is a "local" effect utilizing a form of alien pheromones and bacteria that

trick human perceptions so that they appear as whatever race the viewer expects. Details appearances will differ from individual viewer as each will have their own expectations to filter through their perception. Lectroids are around humans and camouflaged, there will be an "uneasiness factor" the humans will unconsciously that aware "something just isn't right". They also have the technology that can camouflage large objects, like space ships, making them appear as something ordinary rather than extraordinary. This technologically based camouflage differs from the localized effect and while being organic in basis, it is improved with alien mechanisms.

Each creature, dependent on age, has several Stingers in a gland in their throat. A Stinger is akin to an extra organ, like the appendix in a human, but in the Lectroid, it has a legitimate usefulness. Lectroids can accurately spit these weapons at a range of 20 yards and it is believed that they regenerate, grow a new one at a rate of about one per day depending on the creature's overall health.

The toxin in the Stinger is extremely dangerous and will cause unconsciousness, then coma followed by death in a matter of minutes to humans and other species. The rare individuals that have survived a Stinger's serious venom report complications including dizziness, headaches, breathing problems, irregular heart beat and nervous system damage for weeks after the attack.

The last of their unusual innate abilities is very strange for us humans to comprehend; Red Lectroids can go through openings smaller than they are physically.

Tt. is speculated that ability is similar to that of the ordinary rat that can squeeze thru any opening they can fit their head thru. It is assumed that the Lectroid exoskeletal structure is such that they can manage something like the rat's ability too. is There apparently secreted, associated with the alien's movement through small openings and perhaps this is a form 'greasing' their way through. Another theory is that their exoskeleton, their outer shell is much like that of a turtle. not stiff and hard as bone or horn, more like cartilage, semi pliable.

One might speculate that with some sort of special digestive ooze or excrement the Lectroids can cover themselves quickly, soften up their shell and force themselves through small openings. Perhaps even with the help of double joints and a built-in collapsible exoskeleton.

Red Lectroids are known to favor sweets, electricity and raw meat. Vegetarianism is considered foul and unhealthy. Lectroids exposed to human culture and practices will develop limited expansion of their preferred foods, including traditional "fast food," baked sweets - pastries and fried foods for the fats.



Snott - A "pet" to the Red Lectroid

"So, one of the things I was doing with the aliens in The Quiet Invasion was creating that advanced society which had ideas about morality and proper use of natural resources that were radically different from ours, as the Europeans were from the American Indians." Sarah Zettel - American science fiction and fantasy author, married to a rocket scientist and has a cat named "Buffy the Vermin Slayer".



So, where can you go to get Team Banzai merchandise anyway?

First, we encourage anyone looking for Banzai swag to check your local retailer. They might have DVDs and books, so support our neighborhood business.

The DVD - try amazon.com for a deal. Prices range from \$9 to \$12 plus S/H The novel is also available at amazon.com in trade paperback for around \$11 - \$17.

The graphic novels you can get direct from Moonstone Books:

<a href="http://www.moonstonebooks.com/">http://www.moonstonebooks.com/</a>
Moonstone also offers their own Café Press items:

<a href="http://www.cafepress.com/moonston">http://www.cafepress.com/moonston</a>

eBay and amazon.com are a source for items. Some of the more sought after items are...

ebooks/1858628

Movie Posters including the one of BB on stage at Artie's. \$8 for Artie's, movie posters - \$15 to \$45+

The Sound Track was <u>never</u> officially released, no matter what anyone says. Auction prices range from \$10 to \$20



Looks great but it's still a bootleg

Fanzines are best found at eBay from time to time. Expect to pay from \$10 to \$20 per issue.

Apparel - Tee shirts, they will go for \$15 to \$25 plus s/h.

Headbands like
BB wore in the
Jet Car pop up
all the time at
auction and
range from \$15 \$25.



Lapel Pins, usually \$8. Embroidered Patches - \$7 each. A full set of 8 is \$45. Coffee or tea mugs - \$12

Other Mail Orders:

Starland: <a href="http://starland.com/bb/">http://starland.com/bb/</a>

Starbase Atlanta:

http://www.starbaseatlanta.com/

Dragon's Café Press:

http://www.cafepress.com/bbidragon

#### Ancient Secrets and New Mysteries

### Mankind Would Vanish From Earth In 50 Thousand Years

report in New Scientist magazine states that if mankind were to suddenly be wiped out, or, a bit less dramatic suffer from a catastrophic natural event or pandemic, nature would take over very quickly, in geological time. Within 20 years rural roads would vanish beneath the growth of weeds. Large urban areas where great numbers of humans once lived, worked, and played be taken over vegetation in about 50 years. Wooden structures would collapse, assaulted by bugs and weather, and would be gone in a century. Within two centuries after mankind stopped progress, glass and steel towers would crumble and collapse, but brick, stone, and concrete structures would last longer. Within one thousand years there would be little more than ruins left of brick and concrete structures leaving all shadows of mankind behind. Even plastics and glass would disintegrate in 50,000 years leaving only a few traces of our legacy, mainly untreated nuclear and waste a few man-made chemicals.

Could this have already happened on planets in our

solar system? On Mars or Venus, even here on Earth itself? If there were past civilizations with enough time passing, we could walk right over the terrain and not even know that once long ago someone also walked there.

#### Supplementary notes:

Lost Civilizations onEarth? According to conventional archaeology, civilization goes back no further than 7,000 years. This is a poor estimate, some are saying, that is conservative as a result of two lapses in thinking: disregard for the fact that in time most things decompose, and failure to acknowledge ancient placement of settlements near the oceans and reliance on the sea for food and travel. At the end of the last ice age some 13,000 years ago, sea levels rose by 400 feet. This means that any villages, even cities, built near a coast would have been lost beneath the waves. To put this in a modern perspective, if today's sea levels rose by as little as ten feet, huge areas of land would be swallowed up by the sea: cities like London, states like Florida. and entire countries like the Netherlands would be underwater, gone.

#### Ancient Structure Discoveries

Forty feet below the surface of MacDonald Lake, a diving team discovered an ancient stone structure consisting of seven rocks, including an elongated 1,000-pound rock that was pointing to the south and sitting on baseball-sized stones



at each end. These, in turn, were resting on a massive, several-thousand-pound slab on top of a ledge.

The determination was that this could not have been placed here by glacier movement, leaving the only other explanation, human origin.

At Poompuhur India, divers found hidden at the bottom of the Bay of Bengal a horseshoe-shaped object, measuring 85 meters in length. According to a scientist, the land on which this structure was built last stood above water more than 11,000 years ago.

Then there are the ruins found in Amapa, Brazil, described as the 'Tropical Stonehenge,' made up of 127 granite blocks, some as high as 9 feet tall, spaced at regular intervals around the hill, like a crown 100 feet in diameter. This structure is an astronomical observatory, apparently 4,200 years old, which align with sunrise and sunset on Dec. 21, the Winter Solstice.

Just off the coast of the southernmost Japanese island of Yonaguni Jima, lie pyramid-like underwater megaliths and stone formations some 80 feet below the water's surface.



It is believed that these are merely a fraction of a vast "complex" that stretches hundreds of miles northeast of Taiwan.

These are but a few examples of sites constructed 1000's of years ago, lost to history.

### Gnome, or Death Dwarf Sighting! Who Gnomes?

Stalking the streets at night in the small town of General Guemes, in the province of Salta, Argentina, is what locals there are calling "The Creepy Gnome." The descriptions are of a very short person or creature with a pointy hat or hood that moves with a distinctive sideways crab-walk.

The Creepy Gnome was caught in a blurry camera-phone video when a group of teenagers were up late at night.



At first, the grass nearby moved, and they thought it was just a dog, but instead they saw a gnome-like figure emerge. The youths were really frightened, one ended up in the hospital as a result of his terror.

Pranksters? Maybe not. Local Police have been receiving reports from other citizens of the small town and have launched an investigation after discovering that records show locals have reported seeing the creature for decades.

Even though Snopes.com lists this story's status as "false" the Banzai Institute suspects this is just part of a cover-up regarding Death Dwarf activity in the region and is sending a Strike Team to investigate.

To view the short video: <a href="http://www.snopes.com/photos/odd/gnome.asp">http://www.snopes.com/photos/odd/gnome.asp</a>

#### Big Balls in Costa Rico

Some 300 balls are known to exist, with the largest weighing 16 tons and measuring 8' diameter. Researcher scientists believe most date to after 1.000 A.D. but before the Spanish conquest. People claim that the balls are associated with the "lost" continent Atlantis or extraterrestrials. while others say they might be aids. For navigational details see:

http://web.ku.edu/~hoopes/balls/

## Drones from Planet 10, Hoax or Area 51 Project?



there were a number of sightings

and startling photographs of socalled UFOs that are somewhat reminiscent of the thermopod's design, albeit very "high-tech" instead of "organic" in design. Speculations run the gamut from a prelude to invasion to reverseengineered technology from black-ops government projects, or just a cleaver Photoshop hoax. The Banzai Institute has no official comment these on sighting, but around the tables of Mrs. Johnson's cafeteria the gossip focuses on the Nova Police and troubles they are with having their cloaking shields when they encounter disruptive technology being tested, even outright utilized, by our own government. The chitchat goes on to say that this type of

"remote hijacking," though largely unnoticed, has happened often over the last decade and a half. The only difference now is that cameras are a lot more common these days, therefore photographs are much likely to be published to back witness reports, up getting general media more interest.

#### Who were the First Americans?

The Poop might tell.

Scientists that study earliest Americans are in a hot The so-called debate. Clovis people, whose artifacts have been dated at 13,000 years old, had the distinction of being the first Americans until а recent discovery in south-central Oregon. Fossilized feces. discovered in caves and has been carbon dated to be about 14,340 years old. older than the established age of the Clovis culture.

Critics are saying that the feces is that of wild native canines, and that the human DNA indicates that the dogs ate humans. Even if this were true, people would still have to have been nearby to have become dinner.



#### Strike Team Chemistry 101

Parental warning - Be advised - Children are not to attempt to make smoke bombs unless supervised by an adult (or unless they are a junior Strike Team member with special ops training and you ask your Dad or Mom if it's okay)

#### The Smoke Bomb

On assignment, a Strike Team member, or just a practical joker among the ranks of Team Banzai, might want to create a smoke bomb. This would make a good screen for offensive and defensive matters with a Strike Team, or just cause a panic, and a bit of fun for the practical joker.

How to make a safe smoke bomb. Materials:

- 🦫 Sugar
- Potassium nitrate, aka saltpeter (find it at a garden supply store in the fertilizer section, some pharmacies carry it)

- \$\int \text{Skillet or pan}\$
  \$\int \text{Aluminum foil}\$
- Pour about 3 parts potassium nitrate to 2 parts sugar into the skillet (5:3 ratio is also good). Measurements don't need to be exact.
- 2. Apply low heat to the pan. Stir the mixture with a spoon using long strokes. If you see the grains of sugar starting to melt along the edges where you are stirring, remove the pan from the heat and reduce the temperature before continuing.
- 3. In essence you are caramelizing sugar. The mixture will melt and become a caramel or chocolate color. Continue heating/stirring until the ingredients are liquefied. Remove from heat.
- 4. Pour the liquid onto a piece of foil.
- 5. Pour hot water into the pan to dissolve the sugar (or else it will be harder to clean).
- 6. Allow the smoke bomb to cool, then you can peel it off the foil.

The solid smoke bomb material is flammable be and can lit directly. You can light your smoke bomb using a lighter, preferably one of the longhandled types used for barbeque grills. Only light your smoke bomb in a well-ventilated area, on a surface that won't catch fire. The smoke bomb will burn vigorously with a purple flame. A higher percentage of sugar will make it burn more slowly.

#### A No-Cook Smoke Bomb or Powdered Smoke Bomb

variation the on saltpeter/sugar recipe to replace the granulated sugar with powdered sugar (icing sugar). The powdered sugar and potassium nitrate are sifted or mixed together and left powdered form. The powder ignited to form smoke.

Mix the zinc filings (zinc powder) and powderd sulfur. Insert a red-hot wire to ignite the mixture and produce smoke. This is a particularly smelly smoke bomb.



## STRIKE TEAM EQUIPMENT LOCKER

#### New chili grenade packs a punch!

Here it is, the hottest new piece of gear - a non-lethal hand grenade loaded with the world's most powerful chilies.

With the help of the Banzai Institute, military experts in India have developed a new crowd control grenade packed with ground seeds from the Bhut Jolokia, on the record as the hottest chili on the planet by Guinness World Records.

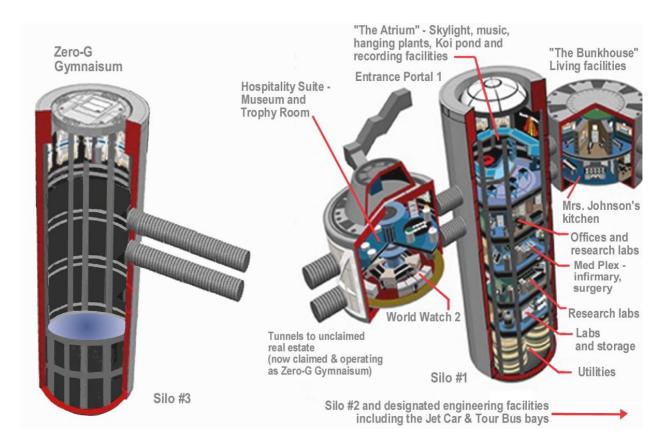


deployed, the When grenade targets showers the with powder so spicy that in trials subjects were blinded for hours with and left breathing problems. Understandably, some within the ranks of Team Banzai were upset about the Institute's involvement in this device. But insider one on the as development team was quoted, "Sometimes, it's a choice between lesser ofevils when the confronted with a large group of rioting or otherwise wishing to do you harm. It has applications that won't cause a fire in smoking out criminals like the WCL and terrorists from their hiding places."

"The chili grenade is a nonlethal weapon with so strong an effect that it would literally choke them out," said the insider.

#### Zero-G Gymnasium

As reported in the Spring 2008 issue of the Underground Edition, engineers at Team Banzai reverse engineered alien technology and installed a prototype device in an empty missile silo discovered after excavation of "unclaimed real-estate" east of the Banzai Institute in Arizona. Dubbed the "Zero-G Gymnasium" the facility has become the talk among members of Team Banzai, and the general public for it's unique recreational and entertainment value.



Since it's official opening on Halloween '07 many sports and exercises have been developed. With an adjustment to the device, partial gravity, like that on the Moon's surface, has increased the potential applications. The interesting characteristic of such games is the array of new tactics possible in zero or microgravity. The fundamental basis of movement in this new arena is different from that which we are used to; it might be called a "kinetic energy sport", or an "action & reaction game". That is, moving does not require continuing effort, as in a

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typical sport, but depends on pushing-off from a wall or another person, even a weighted ball. Games are even being developed and played using battery powered, ducted-fan engines and compressed air, thus allowing aerobatics, "synchronized flying" and even "dog-fighting" using such equipment.

Just like the breakthrough technology the Jet Car represented over two decades ago, the military would love to get it's hands on the Banzai Institute's Zero-G device.

DARPA - Defense Advanced Research Project Agency the bureau of the United States Department of Defense responsible for the development of new technologies has been harassing the Institute, even taken legal action to get the technology released to them.

"Fat chance," BBI Mindtwister says, one of the engineers who oversees the gym, "they'll come up with some way to use this technology as a weapon and that doesn't float well with us!"

Asked if the apparatus has been converted to any other applications, Mindtwister replied, "Here at the Banzai Institute we have tinkered with other uses like levitation of objects but the mechanism was originally intended to modify gravity within a space ship not as a means of propulsion so it's like apples and oranges, or grapefruit and watermelons, all have some basic similarities but they are not the same kind of fruit. In other words, it hasn't worked out at all."



Space, is at a premium at the West Banzai Institute. The converted Titan 2 missile silos, command center and other facilities are cramped even on good days. Silos are just under 150' tall, originally 9 levels. Silo #1 has been retrofitted with 5 levels including the utilities at the bottom and The Atrium at the top and is only 17.5' from wall to wall. The Bunkhouse, the former command center when the site was operational, is only 3 levels and just short of 12' from one side to the other.



## Banzai Institute iPhone Applications

Why not? Everyone else is into development of iPhone apps, some are just silly, other's have real use, many fall somewhere in between depending on your needs and interests.

Star Maps - A sophisticated interactive star-map app that will show a 3-demensional display of the known universe from Earth, or anywhere. Good for short trips at night to the coast to do a little star gazing, or interstellar travelers. Nova Police helped develop this app. \$4.99

Photo Of The Day - There's always someone around one of the Institutes with a digital camera. At the end of each day, Mrs. Johnson picks one and makes it the available for general public's viewing. All previous POTD are available at the touch of a finger. Images are Grade C Clearance. Free

Team Banzai LiveCam - Just what it sounds like, live feed real time webcams from inside the Banzai Institute East and West. Just for this app, Perfect Tommy has a remote camera that he will use to surprise you with. Who knows what you'll see, long periods of nothing, then something! \$1.99 per month. Grade B Clearance required.

The Collective This app connects every other user and collects data in real time. add-ons Sensor and/or user impute are required for data gathering pretty much on The anything а member of Collective wishes. from environmental conditions. the price of milk at the grocery store, traffic speed, to how long the wait is at the local bank. Future uses up the are to imagination. \$4.99 \$1 plus monthly charge.

Evil Will Not Prevail! - Game. The pinball machine seen briefly in the docudrama is brought to life on your iPhone screen. A blast to play, great sound effects but watch the tilt or you'll loose a ball. Free



Shock Tower icon



Through The 8<sup>th</sup> Dimension - Augmented Reality application that uses the camera to photograph anything anywhere and on activation will show you what it would be like to use the OCCILATION OVERTHRUSTER to go through it and out the other side. \$1.99

#### Biomedical Awareness

Keep A-Live! Worried about the Swine flu. Mad Cow. or iust curious about the next pandemic? This little application gives you a live feed from the offices  $\mathbf{of}$ the Center for Disease Control. Includes a real time Healthmap for anywhere in the world that shows you where people are ill and what they have. You can even type in your or another person's symptoms and get a quick diagnosis of what you MIGHT have and what to do about it. A special Team Banzai subroutine of this app allows you to follow another member's health progress, even the HCKs and BB. \$2.99

Alien Presence? - Again, using the camera, this app scans the visual spectrum for anomalies and highlights them for you in real time. Is that a Red Lectroid, or just a serious static charge build-up around your boss? Free.

WWBD? - What Would Buckaroo Do? Type in a situation and have than other а virtual give Banzai Buckaroo you a little sage advice. Bonus feature: WWBS? What Would Buckaroo Say? Love those clever and thought provoking phrases Buckaroo always comes up with? \$4.99 Updates every 4 months for \$1

> Vintage Go Phone

Sing with the Band - Game. A karaoke based app that lets you sing (in tune due to voice modulation) with any of the Band's songs. In fact, the whole library is part of the download. Microphone equipped iPhones only. \$9.99

Black Adders Red vs. Game. Lectroids. Play against programmed bots or hook remotely via the web with others in the network so you can choose sides and battle it out. Role advancement playing and opportunities. \$1.99



Thermopod Pilot - Game. It might fly like a truck but this clunker of a space ship is all you have against a multitude of opponents and missions. \$1.99

Jet Car Maneuvers - Game. Not only is it a truck, but equipped with rockets it can fly as well. Power-ups to weapons and Jet Car equipment as you advance in this mission based exciting game. No driver's license required. \$1.99

Shock Tower - Use the camera to photograph friends, family, your boss, and in under a minute (using the build-in editing wizard) you can be turning up the voltage on anyone while they are strapped into the Shock Tower. The next time someone gives you trouble, all you need is a photo of them and you can say, "More power to you" and really mean it! Free

Vintage 80's GoPhone - Phone Skin. The look of a modified Swiss Army knife. Vintage realistic sound modifications include: ionization. light to heavy interference, breaking up signal, ghosting and fluctuating volume. You don't have to wonder what it used to be like using one these oldTeam Banzai communication devices. Free.

Future History by Buckaroo Banzai and Masado Hikita. Special expanded Edition, with the author's synthesized voices reading aloud. Optional editor's commentary by Reno included. \$3.99



Concert Alert! - Get BB & HKC concert information as quickly as it is possible to be in-the-know. If the gang stops in a little dive and unloads their instruments from the Tour Bus, you'll be the first to know. Free

Banzai Institute Monopoly - A
Banzai theme all around, special
custom game pieces including the
Jet Car and a cowboy riding a
horse. Other features on the
game board include Do Not Pass
[Go] The Bunkhouse, to landing in
Mrs. Johnson's Dog House [Jail]
and Free Jet Car Ride [Free
Parking]. Free



#### Play Like The Institute Does

Team Banzai has teamed up with Digital Extremes to soon be releasing the X-Box 3 RPG "Strike Team - Banzai." This game starts with the development of your character, choosing from a huge collection of options. Once your avatar is saved you are enrolled in Strike Team Boot Camp to be tested physically and mentally. you graduate, you're When assigned to a Strike Team and given a mentor to further your

development as a Special Ops member. When you are ready, you will be able to open up new options with physical and mental training, multi-branched progression style, while on important and often dangerous missions. \$59.99 retail. Team Banzai special price: \$35.99.

"Moonbeams" is another X-Box 3 system game in development for those with a more intellectual preference. The game involves solving, Thought Experiment sessions with BB & The HKC and interns at the Banzai Institute, as well problem solving and cerebral stimulation. Played solo connected online with other gamers. You may never know who's in the Think Tank with you. Cost: TBA

A Kingdom of Mayans on PC & X-Box 3 is an interactive world featuring ancient Mayans who help you harvest resources and build your kingdom. You may play with up to 4 other players, featuring 5 levels of preference in game play from light-hearted to down-right dark. Play-atyour-own-pace game featuring stunning visuals and catchy music, surprisingly addictive. Retail: \$35.95 TB Special: \$25.95

## Banzaibilia and Cafe Press Blue Blaze Irregular Dragon

Buckaroo Banzai memorabilia, or ""Banzaibilia" as I've coined, has been around before the docudrama The Adventures of Buckaroo Banzai Across the 8th Dimension but was limited mostly to concert and band tee-shirts. Because of the docudrama, Banzaibilia expanded to included the Team Banzai headbands given away at science fiction conventions, more tee-shirts, jackets, buttons, postcards, coffee mugs... and for the next 25 plus years, there have been other items, many fan created and inspired.

Of all the offerings, the most visible of them is clothing. With the rare exception, the fans have had only a handful of options. There are about half a dozen basic tee shirt designs with the "Cast and Crew" of the proposed TV series and the latest from Moonstone Comics including a redesigned "winged-B" logo tee as more recent contributions.

I've grown tired of the same old designs for some time. I understand they are "classic" and that the followers like the nostalgia of wearing what's been around for over two and a half decades. One of the goals I personally have is to "update" Team Banzai with new enthusiasm and perspective. In pursuit of this ideal, I've grown disenchanted with the "status quo" on several levels, so I work on TB newsletters and create new Team Banzai graphics. I believe that some of my ideas would make nice tee shirts, but the realities of PC printer iron-on transfers are far from respectable. In comes Cafe Press - in essence, an online custom made-to-order, high-quality option for just this sort of thing.

To backtrack a bit: Years ago, I was vocally opposed to the Banzai Universe being represented at Cafe Press. With time and more information on the rights and Banzai property it has become obvious to me that there is good that will come from a strong Cafe Press Banzai representation. Not only will it make available new products, but the fact that such shops exist, sends a forceful message - Team Banzai is alive and well, the flame still burns!

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So, we come to my Cafe Press Banzai shops, everything is being offered at cost plus just a few dollars. The extra will be pooled to go toward future give-away bonus projects. Who knows, maybe I'll do another run of the wristbands or something like that.

Next are but a few examples, there will be more to come so visit the shops from time-to-time to see what is new.



Wrap around image of updated Jet Car logo includes the phrase: "No Matter Where You Go, There You Are! Buckaroo Banzai." Tee shirts have new/updated Jet Car logo in front over the heart. These are in this shop: <a href="http://www.cafepress.com/bbidragon">http://www.cafepress.com/bbidragon</a>

There are more cool items at the shops!

FYI, because I can only offer ONE of each item (men's tee, bumper sticker, mug... at any single free Café Press shop, there will be other shops. Please email me at: <a href="mailto:BlueBlazDragon@aol.com">BlueBlazDragon@aol.com</a> or ask at the Buckaroo Banzai yahoogroup for other shop URLs.

BONUS: I'm offering at cost, a special edition commemorative 25<sup>th</sup> Anniversary tee shirt, various style shirts. BBI Big Shoulders is helping with this one. It will be at: <a href="http://www.cafepress.com/TABB25">http://www.cafepress.com/TABB25</a>

#### Photo Credits

From the **front cover** is an image of the Jet Car. It is actually a 2-D version of a 3-D image created by artist Katase using Google SketchUp 3-D software. http://sketchup.google.com/intl/en/ This Jet Car is in the Google 3-D Warehouse at: <a href="http://sketchup.google.com/3dwarehouse/details?mid=68bc38639d3af304630a8le4lb3b6ffd">http://sketchup.google.com/3dwarehouse/details?mid=68bc38639d3af304630a8le4lb3b6ffd</a>
I have to say, it's very cool. I downloaded the viewer and was amazed at this image. Not only can you examine it from every angle, but zoom in and out as well. I'd love to see someone in Team Banzai download Google SketchUp 7 and create and share 3D models with the rest of us (it's free). Maybe the Oscillation Overthruster, Tour Bus, Shock Tower, Thermopod, Nova Police spaceship . . .

Pages 5-7 Gear-Up Full Throttle used with permission from Ron Patrick PhD.

Page 15 WASP Injection Knife from www.waspknife.com

Page 21 Red Lectroid used with permission from the artist.

Page 26 Underwater structures. MacDonald Lake originally reported by Haliburton Forest and Wild Life Reserve. Special thank you to Team Zissou. Japanese island of Yonaguni Jima Copyright 1999 Dr. Robert M. Schoch. For more information about these ruins see The Morien Institute at <a href="http://www.morien-institute.org/yonaguni.html">http://www.morien-institute.org/yonaguni.html</a>

Page 27 The Creepy Gnome photo/video by Jose Alvarez, Jr. BBI Sharkbait.

Page 33 - Buckaroo Banzai's Underground Complex 88 original image created by Doug Drexler for the TV series proposal. Modified by BBI Dragon to include Silo #3. <a href="http://drexfiles.wordpress.com/2009/05/20/buckaroo-banzais-complex-88/">http://drexfiles.wordpress.com/2009/05/20/buckaroo-banzais-complex-88/</a>

Pages 11- 14 & 37 (iPod) courtesy of the Banzai Institute

Last page of the Audience Participation Call-Outs Rounded Institute Logo by BBI Natrix. Modified with wood grain by BBI Dragon

Everything else was either photographed and/or created by BBI Dragon or is public domain and was messed with one way or another.



#### Acknowledgments and Other Stuff

I wish to thank BBI Rainbow Kitty for kicking me in the butt and giving me a reason to finish this publication. It's nice once in a while to have someone else light a fire underneath.

A thank you to BBI Big Shoulders for his support, input and collaboration in this undertaking. He's a busy guy and a kindred spirit in things Team Banzai. Thanks goes to BBI Figment's FAQ website for a few of the details in the BB Fandom Timeline piece. Also, thank you BBI Figment for your work converting all this to PDF. A shout-out to BBI Arclight for being a good sport and his cooperation. Duane Nelson AKA BBI Stomp our deepest compassion and thanks for helping us with the dedication to BBI Jet Lightfoot AKA Lowlight/Lowlyte AKA Becky Nelson BBI Abacus thank you for the patience and some proofreading, in that order. Thank you Rick, Mac and Joe, for their continued work for the Banzai Institute and support of our projects. You guys keep coming up with more stories, what fun!



### Remembering BBI Lowlyte aka Becky



My best friend, confidant, weaver of words, and sister. We've shared secrets, dreams, laughter and tears. As long as we remember, you'll never be far from us.

Teresa aka BBI Cameo



I remember Lowlyte for many aspects of her personality. She was never lacking for words, and I mean that in the nicest and most respectful way. Lowlyte kept family and friends close to her heart and was always willing to share her thoughts with me about those she held close, her work, the Institute and her writing. I knew her first many years ago as BBI Replay until one day she asked for my help with leaving that identity behind and starting new with LowLyte.

Becky was one of those people I knew, but will never meet. That's unfortunate because I would have loved to. When I heard of her health, I made arrangements to talk briefly with her. Afterward, I felt honored to have spoken with her after all these years.

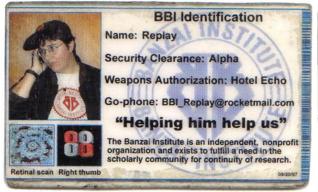
Recently I read a quote, believe it or not, written on a wall, and it is fitting here, so I'll repeat it now. It is from Maya Angelou, an American autobiographer and poet, perhaps best known for her autobiography *I Know Why the Caged Bird Sings* (1969).

"I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel."

Becky made me feel inspired, honored and treated like a distant family member.

Alan aka BBI Dragon







The following is an excerpt from one of Lowlyte's many fan fiction efforts, titled "Lock and Key." The full text is available at: <a href="http://www.figmentfly.com/bb/lowlyte.html">http://www.figmentfly.com/bb/lowlyte.html</a>

To the Reader

It will doubtless be charged by our usual critics that the following material is little more than a sorry attempt to keep our names in the popular press. Were that the case, I fear I would have done better to emulate the trend at present ubiquitous to the film industry and placed photos of the actual devastation throughout; however, those of you in the St. Louis area no doubt recall the news reports of the day quite well enough without my feeble reminders. Likewise, there are those who will criticize Wayback soundly, when the facts of the matter so clearly indicate his lack of foreknowledge was no fault of his own. Indeed, it has only been recently that we learned of some of the occurrences herein, and if I have taken any liberties, it is to recreate certain conversations which no one now alive will testify in regard to. That conversations on the subjects occurred is beyond doubt, but the language representing them herein is my own interpretation of how they must have gone, based on the evidence of events themselves. I have, as usual, attempted to be as faithful as possible to events as they actually happened, and would particularly like to thank certain of our gypsy residents, without whose assistance this document would be a much poorer work.

Reno

\* \* \*

Chapter One

No one who'd ever spent a full 24 hours at the Institute in the last few years would have been at all surprised to hear Perfect Tommy playing a Metallica tune; ever since Jet Lightfoot had first turned over her Stratocaster on permanent loan, he'd been expanding on his guitar skills to the point that he could have played lead in any band but the Cavaliers. That Buckaroo would admit to knowing the same song, however, might well have turned some heads. Not that he would have noticed under the circumstances; his full and not inconsiderable attention was entirely for his patient rather than his voice.

Another time and place, a different set of circumstances, and he would have been sitting watch on Replay in the Institute infirmary, using prerecorded music to keep her relatively quiet. It was a trick he'd learned in dealing with our non-human wounded, but one that seemed to work with almost any psychic so long as you didn't offend their ear in the process. In the aftermath of an attempt on all of our lives, he was doing the best anyone could have expected from anyone short of Jesus Christ Himself with what we had to work with. Given our present need for much tightened security, what we had wasn't a lot.

A bit of background may be helpful for our younger readers. Replay is hardly your average intern; although there are those who say no such thing exists, we do consider some talents or degrees of ability beyond normal expectations. As a rule, you don't come across even amateur parapsychologists every day, and when you do, they aren't usually anxious to tell you whether they're in that field for personal reasons or just out of curiosity. With this particular intern, the answer was decidedly both. By education and inclination an ethnomusicologist and anthropologist, she took up studying the occult at a very early age in an attempt to figure out her own peculiar talents, which she was evidently quite forthright with Buckaroo about on the occasion of their first encounter. While she'd been one of us for a considerable length of time at this point, she held Hanoi Xan personally responsible for the fact that she hadn't yet made Residency. To her credit, most of us agree with her reasoning, but I get ahead of myself. I should also note that she's fond of almost all genres of music, but some much more than others, and that this was the first time she'd been in a position to come along on tour with us.

Had things gone as planned, we would still have been staying in a downtown St. Louis hotel, with three shows behind us and a two-day seminar to do at SLU before moving on to Chicago. Instead, we'd been checked in for less than five hours when Replay, either clairvoyant or close enough to seem so for once, had ordered an emergency evacuation. Rawhide had taken her very seriously, to the point of seeing the entire building cleared except for a few of our demolitions-qualified personnel. It was her misfortune to locate the bomb first, and she hadn't been able to clear out in time. As a result of the blast itself, our rooms were in shambles and a fair amount of our equipment a total write-off, both of which proved to be the least of our worries.

To delay further incidents and to keep bystanders out of any potential crossfire, we'd been forced to relocate hastily. As a result, we were now holed up in a former Catholic girls' school on the outskirts of the metropolitan area, with little more in its favor than its low profile and the fact that the utilities were still turned on. The concerts we'd originally been scheduled to play had been postponed indefinitely, as much at the request of local authorities as by our own reluctance to appear publically without Buckaroo, who himself had strayed little more than a few dozen feet from his patient from the time we'd found her among the wreckage with hundreds of tiny needles protruding from her hands, arms, and face. Removing the shrapnel had been a considerably higher priority than figuring out immediately why it took that particular form. Only after we'd set up in the former school had anyone realized that we might be safe from further attack from the outside for awhile.

# The Short Form Created by BBI Dragon - Summer 2009 to Spring 2010 Edited by BBI Rainbow Kitty

Note: This document is just a basic start. It's called "The Short Form" because originally I started with the whole script. I quickly realized that was going to be a huge manuscript and cut it down the some bare bones.

My intent is to get the members of Team Banzai and fan base started on developing this as has been done with another cult film. Please feel free to edit and add your own unique flavor to this. I'd love to see how it grows.

#### ITEMS TO BRING:

Fan - Blockhouse

Lighter – Jet Car engine start

Twinkie – Insane asylum

Team Banzai Headband – Jet Car cockpit

Watergun – Artie's Artery

Pen or pencil – Conference room phone call

Tootsie Pop – Front hall of Institute

Bubble wrap goggles – Yellow record scene

Flashlight and red filter or film – Hunters in swamp, hospital room and electrical short at Yoyodyne Propulsions Systems during raid

#### STRIKE TEAM ITEMS TO BRING:

Walkie talkie (vintage style if available)

Guns (fake – water pistols or supper soakers, Nerf as examples)

ID Badge

Vest or jacket with the words on the back "STRIKE TEAM" or "TEAM BANZAI STRIKE TEAM"

Team Banzai Headband

Audience instructions are in braces, example: {clap with music} or {raise hands up high}

Text in quotes is to be shouted, example: "Banzai!"

The instruction 'Echo' means that the following line is to be spoken in unison with the film.

There are general cues to be used throughout the film, these are:

Whenever Senator Cunningham fans herself, the audience is to do the same.

Whenever General Catbird appears, or is introduced in some way, the audience is to "Boo" and hiss, briefly.

When all the major characters are introduced for the first time, the audience is to cheer very briefly and call out their name. Later in the film remember to do the same for Scooter

"Junior Blue Blaze Irregular" and Casper Lindley. Pinky doesn't really get introduced until much later, at the Banzai Institute wall.

Whenever Lord John Whorfin appears, or is mentioned, the audience is to say, "evil."

Whenever John Bigbootē's name is mispronounced, the audience is to say or echo, "Bigbootē." Pronounced: "Bigboo-TAY."

Whenever the Oscillation Overthruster is seen or mentioned, the audience is to say, "Overthruster."

Whenever the Eighth Dimension is mentioned or seen on screen, the audience is to say, "The Eighth Dimension".

Whenever "Planet Ten" is mentioned, the audience is to raise a fist in the air and yell, "Real Soon!"

When BB sings at the piano at Artie's, the audience is to echo, sing along softly with the words.

All three times the line "Why me?" is said, audience echoes the words.

Hospital operating room.

BUCKAROO BANZAI:

May I have the curved deep

May I have the curved deoscibule, please? "LOOK OVER YOUR HEAD BUCKAROO"

Observer's gallery outside the operating room.

OBSERVER:

Like... "raise my left arm"?

**RAWHIDE:** 

Or "throw the harpoon."

{raise arm and throw imaginary harpoon}

#### Interior of the blockhouse

Shot of jet car's onboard computer display. An outline of the jet car appears. COMPUTER VOICE:

...SINED...

Echo "SINED"

**BUCKAROO BANZAI** puts headband with Japanese characters on over his hood.

{put on Team Banzai Headband}

"Beauty in Daily Life"

The car's jet engine begins to spool up as BUCKAROO BANZAI dons goggles and helmet and lowers the helmet's visor.

Quick cuts between the flame now shooting from jet car's exhaust and crew members in the blockhouse.

{raise up lighters, light them up for a (silent) count of three}

#### PROF. HIKITA:

Point of no return. Five, four...

"point of no return"

#### PROF. HIKITA:

... three, two, one...

"BANZAI!"

Outside, the jet car accelerates away from the launch grid.

#### **COMPUTER VOICE:**

... SEELED ...

"SEELED"

#### **COMPUTER VOICE:**

... DELIVERED.

"DELIVERED"

#### **SECRETARY OF DEFENSE:**

He's broken the sound barrier!!

"BOOM"

In the blockhouse, GENERAL CATBURD pounds on a computer console while PROF. HIKITA calmly watches his overthruster status display, which now reads "CROSSOVER".

"Crossover"

This is Chase Two, Chase Two. We see him, we see him.

{Cheers and short applause}

### **PROF. HIKITA:**

Banzai!

Echo "BANZAI!"

BUCKAROO BANZAI falls to the ground and rolls. He picks himself up and strips off his hood. The jet car has stopped, with white smoke pouring from the cockpit. When the jet car knocks:

"It's a Ford."

### Inside the Trenton Home for the Criminally Insane

Tranquilizers are being dispensed to all patients between 10 and 11 a.m. Tuesday, Friday, and Wednesday.

"tranquilizers for everyone" {take a drink from a beverage}

#### TV VOICE:

...right in the horizon... Banzai blasting across the wide open spaces of Texas, ... ...Can you imagine what it must have been like then... then... then... then... then...

Echo "then, then, then"

DR. LIZARDO throws a switch on the device. A nimbus of miniature lightning bolts surrounds his head, and the scene fades...

"Flashback"

DR. LIZARDO and the assistants raise glasses, drink a toast to success.

{Raise a glass/drink up high, then take a drink}

PROF. HIKITA is absorbed in final checks. He makes a chalk mark on the wall where the blue beam hits.

"X marks the spot"

#### PROF. HIKITA:

**Holy Toledo!** 

Echo "Holy Toledo!"

DR. LIZARDO pauses and glares back over his shoulder at PROF. HIKITA, then escapes.

"Elvis has left the building"

Dissolve back to DR. LIZARDO's room. He shuts off the device.

#### PA VOICE 2:

Lithium is no longer available on credit.

"We don't need no stinking lithium"

DR. LIZARDO has opened the box. It's full of junk food.

{hold up a Twinkie, unwrap it and eat}

#### DR. LIZARDO:

Laugh-a while you can, monkey-boy!

{briefly laugh out loud}

### That evening, at a club

Drums start as the Hong Kong Cavaliers take the stage. Cheering, whistles, and applause from the crowd.

{Cheering, whistles and applause}

#### **PERFECT TOMMY:**

Let's rock 'n' roll!

#### PA VOICE:

Ladies and gentlemen, Artie's Artery is proud to present, for a single night only, the one, the only, the amazing Buckaroo Banzai and the Hong Kong Cavaliers! {stand and dances in place – alternative: clap to the beat of the music}

BUCKAROO BANZAI kicks a mike stand, which falls into his hand. He is just about to sing when he suddenly freezes. The band abruptly stops playing.

{stop dancing and stand still}

### **BUCKAROO BANZAI:**

Is, ahh... is somebody... is somebody crying?... out there in the darkness? Somebody crying?

{sit down}

#### **PENNY PRIDDY:**

Nooo...

(sobs)

My name's Penny. Penny Priddy...

"Pretty as a penny"

#### **PENNY PRIDDY:**

(sobs)

And I lost my room at the Y this morning.

sing "At the Y-M-C-A"

#### **BUCKAROO BANZAI:**

(to crowd)

Hey, hey, hey now. Don't be mean. We don't have to be mean.

'Cause, remember, no matter where you go..... there you are.

Echo "remember, no matter where you go, there you are."

### Scattered applause from the crowd as BUCKAROO BANZAI starts to sing.

{light applause}

{sing along softly with BB}

Screams from the crowd. Cut to stage, where everybody in the band is pulling guns and cocking them. The drummer stands up and produces an Uzi from somewhere. {raise one or both hands making a 'gun' or raise waterguns up high}

Next day. At the Trenton Home for the Criminally Insane Lizardo shorts out the videogame DR. LIZARDO (makes his escape) leaves.

"Elvis has left the building"

Exterior shot of BUCKAROO BANZAI's black and yellow double-decker tour bus on the highway.

#### **RENO NEVADA:**

Holy moly

Echo "Holy moly"

**RAWHIDE:** 

Dr. Emilio Lizardo's a raving lunatic, Perfect Tommy. A vicious psychopath. Just as soon kill you as go fishin'.

{make a motion like you are casting a fishing pole and reel in the line}

Inside police station.

**RENO NEVADA:** 

Where're your spurs at?

**NEW JERSEY:** 

(to PERFECT TOMMY)

What, is he making fun of me?

{"Sure is New Jersey"}

**PENNY PRIDDY:** 

Somewhere, yeah. I... I'm adopted.

{qasp}

**BUCKAROO BANZAI:** 

Of course!

**BUCKAROO BANZAI snaps his fingers and slaps the bars of the cell.** 

{snap fingers when BB does}

The conference.

**SECRETARY OF DEFENSE:** 

Without further ado, I'd like to, ah, introduce a young man who yesterday took our notions of reality and turned them inside out... Doctor, ah, Buckaroo Banzai.

Perhaps you can explain yourself.

The audience applauds.

{Echo short applause}

**NEW JERSEY:** 

(to SENATOR CUNNINGHAM)
How many zeros is that?

**BUCKAROO BANZAI:** 

Quite a few.

"sixteen"

## Phone booth. A spark arcs between the phone handset and BUCKAROO BANZAI's ear. He grimaces in pain.

{jerk around in your seat like being electrocuted}

#### **BUCKAROO BANZAI:**

Ahhhhh! Let's go...pencil! Pen! Quick! Anything!

{hold up a pen or pencil}

**BUCKAROO BANZAI:** 

**Conference Room!** 

"Conference Room!"

**BUCKAROO BANZAI:** 

Evil! Pure and simple from the 8th dimension! Get them!

{point finger}

Echo "Evil" pure and simple from the 8<sup>th</sup> dimension!"

### Yoyodyne van

**JOHN O'CONNOR:** 

Stop! Electromagnetic energy, back on Route 3!

JOHN BIGBOOTE does a bootlegger's turn.

{lean to the right in your chair, then to the left}

### It is now dark. The hunters are in a swamp.

{turn on flashlights and search around with them}

**BURT:** 

### It's a stick. What's it look like? Give me some light, willya?

{turn flashlights upward as if into a tree briefly, then turn them off}

## Hunters in a swamp standing over the dead Black Lectroid BUBBA:

And his hair... his hair's all disappearing. What's that smell - you smell electricity?

{fan your face}

"No, that smells like beans"}

#### BURT:

Buckaroo Banzai. It's the latest issue.

Echo "the latest issue"

Interior of van.

PROF. HIKITA:

Buckaroo! Give me the formula.

{lick your hand and press it to someone else's forehead}

### BUCKAROO BANZAI's house. MRS. JOHNSON is sitting at a desk.

**RENO NEVADA:** 

She's not Peggy, Mrs. Johnson. Soit sage, mon amie.

"Be cool, my friend"

#### **Crash site**

JOHN GANT:

Detonator set.

My most profuse apologies to my homeland and loved ones.

Echo John Gant "John Balook is dead. He fell on his head."

Helicopter climbing away as BUCKAROO BANZAI hangs on the ladder. The helo has a PA system.

SCOOTER LINDLEY:

Scooter and Casper Lindley, Blue Blaze Irregulars, at your service, Buckaroo. {light applause}

#### **Banzai Institute Bunkhouse**

The login attempt succeeds.

**BILLY TRAVERS:** 

Looks like we've accessed their restricted data file. Could be highly revealing. Echo "Highly revealing."

Outside at wall with PINKY CARRUTHERS, the pink cake box.

JOHN PARKER:

No, no, look! Wait a minute! I need see Buckaroo Banzai in person. My name is John Parker. Identify yourself, na?

{audience identifies themselves	using their BBI name}
"Blue Blaze Irregular	"

#### Bunkhouse

**RENO NEVADA:** 

It's like a practical joke! Check out these names. John Yaya, John Parrot... John Bigbooty?
"Bigbootē!"

#### **BILLY TRAVERS:**

You mean the guy from the old wine commercials.

{tip an imaginary bottle up and take a drink}

#### **BUCKAROO BANZAI's garage.**

SAM: (annoyed)

All right, who's the wise guy?... I said, who's the wise guy?

Echo "who's the wise guy?"

#### JOHN O'CONNOR:

Why me, John Bigboote?

Echo "Why me, John Bigbootē?"

#### Front Hall of the Institute

MRS. JOHNSON: (gesturing with Tootsie Pop)

{remove wrapper from a Tootsie Pop}

The Prof is in the, ah, lab with the overthruster. Penny's in the right-wing guest room.

**BUCKAROO BANZAI:** 

Great.

**BUCKAROO** takes MRS. JOHNSON's Tootsie Pop.

{take Tootsie Pop from someone and put it in your mouth}

Upstairs hall to the bunkhouse with the yellow record BILLY TRAVERS:

Here, y'all put these on. There's one in the box, and there's one over there... BILLY TRAVERS distributes lectroid goggles. They all put them on.

{put on bubble wrap goggles}

**RAWHIDE:** 

I'll tell you, if it ain't one thing, it's another.

Echo "if it ain't one thing, it's another."

#### **PINKY CARRUTHERS:**

Lighten up.

{raise lighters and light briefly}

NEW JERSEY and RENO NEVADA are searching another lab. They pass racks of equipment, including a large watermelon clamped into some sort of apparatus. NEW JERSEY:

Why is there a watermelon there?

Echo "Why is there a watermelon there?"

**RENO NEVADA:** 

I'll tell you later.

Echo "I'll tell you later."

**Cut to PENNY PRIDDY descending stairs to the basement.** 

**PENNY PRIDDY:** 

Buckaroo? Rawhide? Anybody?...

{wave hand}

"Penny, over here."

#### JOHN O'CONNOR:

Nice morning, huh? PENNY PRIDDY gulps.

i Livia i i kibbi gu

Echo "gulp"

In the lab where RAWHIDE was attacked and he's down on the floor RAWHIDE:

What're y'all lookin' at?... You're on the clock, saddle up, huh?

Echo "You're on the clock, saddle up, huh?"

### PRESIDENT WIDMARK's hospital room.

Now, all I'm saying is that this jet car belongs in the hands of Defense. I mean, uh... if the Banzai Institute doesn't want to sell it to us, then we're gonna have to take it from them! In, uh, the national interest, of course.

"No way, Jose!"

#### **BUCKAROO BANZAI:**

Excuse me, Mr. President. I'm gonna have to go talk to the hornets' nest.

{raise hand and do the "Hang Loose" wave with John Parker while make a buzzing noise, briefly} **The transmission ends.** 

#### **RENO NEVADA:**

Cobalt, and electricity! They're armed for bear, Buckaroo.

{raise up your water pistols}

Shot of PENNY PRIDDY, tied to a chair and gagged. JOHN O'CONNOR is pouring honey on her from a squeeze bottle.

"Use more honey!"

In the command center on the bus

(On <u>second</u> look) NEW JERSEY looks at JOHN PARKER again. He sees a Black Lectroid.

"Holy Toledo!"

PRESIDENT WIDMARK's hospital room. Weird electronic noises as the room lights flicker and turn red.

{place red filter over flashlight and flash it upwards 8 times to a count of one-one thousand, two one thousand...}

#### **BUCKAROO BANZAI:**

Have I ever?... Gimme thirty minutes, then come in and mop up.

He starts the jet car.

"It needs a new muffler."

PRESIDENT WIDMARK's hospital room.

**SENATOR CUNNINGHAM:** 

You know... on second thought, maybe we should think this through a bit more, so that future generations of Americans will...

The lights dim and flicker again. More weird electronic noises.

{flicker flashlights on the ceiling five times}

## PRESIDENT WIDMARK (reading document:) Declaration of War - the Short Form.

"The Short Form."

Yoyodyne DR. LIZARDO (speech): What is the greatest joy?

#### **RED LECTROIDS:**

The joy of duty.

{raise fist and pump once}
Echo but not very excited, "The joy of duty."

DR. LIZARDO:

Louder!

#### **RED LECTROIDS:**

The joy of duty!

{raise fist and pump once}
Echo more excited, "The joy of duty!!"

#### DR. LIZARDO:

History... is-a made at night! Character... is what you are in the dark! We must-a work, while the clock, she's-a ticking! "tick-tock"

#### **RED LECTROID:**

**Death to the Black Lectroids!** 

Echo "Death to the Black Lectroids!"

DR. LIZARDO:

Where are we going?

#### **RED LECTROIDS:**

Planet Ten!

{raise a fist in the air}
Echo "Planet Ten!"

DR. LIZARDO:

When?

#### **RED LECTROIDS:**

Real Soon!

{pump fist once} Echo "Real Soon!"

### The Shock Tower - Yoyodyne

DR. LIZARDO throws a switch and BUCKAROO BANZAI is shocked.

{Jiggle in your seat as if being shocked, briefly}

#### DR. LIZARDO:

Sealed with a curse as sharp as a knife... Doomed is-a your soul, and damned is your life!

{Echo the whole line}

JOHN BIGBOOTE turns the power up. BUCKAROO BANZAI is shocked again, and screams.

{Jiggle in your seat as if being shocked and scream}

### Staging area for assault on Yoyodyne

Helicopter lands and drops off the SECRETARY OF DEFENSE as the Rugsuckers' van arrives.

"The Rugsuckers are here."

### Inside Yoyodyne

DR. LIZARDO:

(curses in Italian) Bigbooty... activate your probes!

JOHN BIGBOOTE throws switch. BUCKAROO BANZAI is shocked again. He grits his teeth.

{Jiggle in your seat as if being shocked}

The tour bus passes a billboard showing a Boy Scout holding a tiny American flag and saluting the Yoyodyne logo.

"The Future Begins Tomorrow. A Growing Excited Company."

PERFECT TOMMY's watch alarm goes off, a Red Lectroid runs to a control panel, and sets off an alarm. SCOOTER LINDLEY fires at the Lectroid and the control panel explodes in a shower of sparks.

{Flicker flashlight on the ceiling until the view is back on the Factory floor and the gun battle begins.}

#### The PITT.

### **JOHN BIGBOOTE:**

Damn John Whorfin and the horse he rode in on!

Echo " Damn John Whorfin and the horse he rode in on!"

The SECRETARY OF DEFENSE comes to. He spots PENNY PRIDDY's purse and crawls painfully towards it.

{On seeing the purse} "Future History"

Thermopod

**BUCKAROO BANZAI:** 

Just... just hold on... that's good. It flies like a truck.

**JOHN PARKER:** 

Good. What is a truck?

Echo "Good. What is a truck?"

The ship explodes in a massive fireball.

Below, members of Team Banzai look up as the explosion lights up the sky.

{Cheers and applause!}

**BUS BEDROOM** 

WING COMMANDER:

So what. Big deal.

Echo "So, what. Big Deal.

Closing credit sequence, BUCKAROO BANZAI and the members of Team Banzai march around a concrete aqueduct while the Buckaroo Banzai theme plays.

{Anyone who wishes to marches around the perimeter of the seating in the theater.}



Image by BBI Natrix. Modified with wood grain by BBI Dragon

### **CAST and CREDITS**

Buckaroo Banzai	PETER WELLER
Dr. Emilio Lizardo/	
Lord John Whorfin	IOUN LITUROW
Penny Priddy	ELLEN BARKIN
New Jersey	JEFF GOLDBLUM
John Bigboote	CHRISTOPHER LLOYD
Desferat Tonorous	L DAGE CANTU
Perfect Tommy	LEWIS SWITH
John Emdall	
Professor Hikita	
Reno Nevada	DEDE SERNA
Desided Movada	DOMALD LACEV
President Widmark	RUNALD LACET
Secretary of Defense	MATT CLARK
Rawhide	CLANCY BROWN
General Catburd	WILLIAM TRAVIOR
deficial calcula	CADI LUMBIA
John Parker	CARL LUMBLE
John O'Connor	VINCENT SCHIAVELLI
John Gomez	DAN HEDAYA
Sonator Cunningham	MARICI ARE COSTELLO
Ocean Lindley	DILL LIENDEDOON
Casper Lindley	BILL HENDERSON
Scooter Lindley	DAMON HINES
Pinky Carruthers	BILLY VERA
Mrs. Johnson	LAUDA HADDINGTON
MIS. JOHNSON	LAUNA HARNING I ON
Billy Travers	MICHAEL SANTURU
Mission Control Lizardo Hospital Guard	KENT PERKINS
Lizardo Hospital Guard	JONATHAN BANKS
Radar Blaze 1	BUBERT CRAY
Dada Diazo I	OADY DICK
Radar Blaze 2	
Duck Hunter Burt	KENNETH MAGEE
Duck Hunter Bubba	JAMES KEANE
Highway Patrolman	IOHN DAVID ASHTON
highway radonnan	VALCOU CLAIDINGE
National Security Advisor Artie Duncan	YAKUV SIVIIKNUFF
Artie Duncan	LEONARD GAINES
	LEDIWAID GIMILO
TV Anchorwoman	FRANCINE LEMBI
TV Anchorwoman	FRANCINE LEMBI
TV Anchorwoman	FRANCINE LEMBI JOHN WALTER DAVIS
TV Anchorwoman	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN
TV Anchorwoman	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN JAMES ROSIN
TV Anchorwoman	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN JAMES ROSIN
TV Anchorweman	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN JAMES ROSIN RAYE BIRK
TV Anchorwoman	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN JAMES ROSIN RAYE BIRK JANE MARI A ROBBINS
TV Anchorwoman	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN JAMES ROSIN RAYE BIRK JANE MARI A ROBBINS
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TV Anchorwoman Star Surgeon Exhibitor John Yaya Reporter #1 Reporter #2 John Gant Black Lectroid Cmdr. JESS Marine Lt. Kolodny Brothers Rug Sucker	FRANCINE LEMBIJOHN WALTER DAVIS READ MORGAN JAMES ROSIN RAYE BIRK JANE MARLA ROBBINS KEVIN SULLIVAN IE LAWRENCE FERGUSON RADFORD POLINSKY SAM MINSKY ROBERT HUMMER GERALD PETERSON MIC ROGERS ALAN OLNEY GARY HYMES
TV Anchorwoman Star Surgeon Exhibitor John Yaya Reporter #1 Reporter #2 John Gant Black Lectroid Cmdr. JESS Marine Lt. Kolodny Brothers Rug Sucker	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN JAMES ROSIN RAYE BIRK JANE MARLA ROBBINS KEVIN SULLIVAN IE LAWRENCE FERGUSON RADFORD POLINSKY SAM MINSKY ROBERT HUMMER GERALD PETERSON ALAN OLNEY GARY HYMES TOM HUFF
TV Anchorwoman Star Surgeon Exhibitor John Yaya Reporter #1 Reporter #2 John Gant Black Lectroid Cmdr. JESS Marine Lt. Kolodny Brothers Rug Sucker	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN JAMES ROSIN RAYE BIRK JANE MARLA ROBBINS KEVIN SULLIVAN IE LAWRENCE FERGUSON RADFORD POLINSKY SAM MINSKY ROBERT HUMMER GERALD PETERSON ALAN OLNEY GARY HYMES TOM HUFF
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TV Anchorwoman Star Surgeon Exhibitor John Yaya Reporter #1 Reporter #2 John Gant Black Lectroid Cmdr. JESS Marine Lt. Kolodny Brothers Rug Sucker	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN JAMES ROSIN RAYE BIRK JANE MARLA ROBBINS KEVIN SULLIVAN BIE LAWRENCE FERGUSON RADFORD POLINSKY SAM MINSKY ROBERT HUMMER GERALD PETERSON MIC ROGERS ALAN OLNEY GARY HYMES TOM HUFF JUSTIN DEROSA MIKE DELUNA JERRY SEGAL CHUCK COOPER FRANK SPARKS
TV Anchorwoman Star Surgeon Star Surgeon John Yaya Reporter #1 Reporter #2 John Gant Black Lectroid Cmdr. JESS Marine Lt. Kolodny Brothers Rug Sucker Stunts	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN JAMES ROSIN RAYE BIRK JANE MARLA ROBBINS KEVIN SULLIVAN IE LAWRENCE FERGUSON RADFORD POLINSKY SAM MINSKY ROBERT HUMMER GERALD PETERSON MIC ROGERS ALAN OLNEY GARY HYMES TOM HUFF JUSTIN DEROSA MIKE DELUNA JERRY SEGAL CHUCK COOPER FRANK SPARKS MICHAEL RUNYARD
TV Anchorwoman Star Surgeon Exhibitor John Yaya Reporter #1 Reporter #2 John Gant Black Lectroid Cmdr. JESS Marine Lt. Kolodny Brothers Rug Sucker	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN JAMES ROSIN RAYE BIRK JANE MARLA ROBBINS KEVIN SULLIVAN IE LAWRENCE FERGUSON RADFORD POLINSKY SAM MINSKY ROBERT HUMMER GERALD PETERSON MIC ROGERS ALAN OLNEY GARY HYMES TOM HUFF JUSTIN DEROSA MIKE DELUNA JERRY SEGAL CHUCK COOPER FRANK SPARKS MICHAEL RUNYARD
TV Anchorwoman Star Surgeon Star Surgeon John Yaya Reporter #1 Reporter #2 John Gant Black Lectroid Cmdr. JESS Marine Lt. Kolodny Brothers Rug Sucker Stunts Directed by	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN JAMES ROSIN RAYE BIRK JANE MARLA ROBBINS KEVIN SULLIVAN IE LAWRENCE FERGUSON RADFORD POLINSKY SAM MINSKY ROBERT HUMMER GERALD PETERSON MIC ROGERS ALAN OLNEY GARY HYMES TOM HUFF JUSTIN DEROSA MIKE DELUNA JERRY SEGAL CHUCK COOPER FRANK SPARKS MICHAEL RUNYARD W.D. RICHTER
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TV Anchorwoman Star Surgeon Exhibitor John Yaya Reporter #1 Reporter #2 John Gant Black Lectroid Cmdr. Marine Lt. Kolodny Brothers Rug Sucker Stunts  Directed by Produced by Written by Executive Producer	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN JAMES ROSIN RAYE BIRK JANE MARLA ROBBINS KEVIN SULLIVAN SIE LAWRENCE FERGUSON RADFORD POLINSKY ROBERT HUMMER GERALD PETERSON MIC ROGERS ALAN OLNEY GARY HYMES TOM HUFF JUSTIN DEROSA MIKE DELUNA JERRY SEGAL CHUCK COOPER FRANK SPARKS MICHAEL RUNYARD WD. RICHTER NEIL CANTON and WD. RICHTER LARL MAC RAUCH SIDNEY BECKERMAN
TV Anchorwoman Star Surgeon Star Surgeon John Yaya Reporter #1 Reporter #2 John Gant Black Lectroid Cmdr. JESS Marine Lt. Kolodny Brothers Rug Sucker Stunts  Directed by Produced by Written by Executive Producer Associate Producer	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN JAMES ROSIN RAYE BIRK JANE MARLA ROBBINS KEVIN SULLIVAN IE LAWRENCE FERGUSON RADFORD POLINSKY SAM MINSKY ROBERT HUMMER GERALD PETERSON MIC ROGERS ALAN OLNEY GARY HYMES TOM HUFF JUSTIN DEROSA MIKE DELUNA JERRY SEGAL CHUCK COOPER FRANK SPARKS MICHAEL RUNYARD W.D. RICHTER NEIL CANTON AND W.D. RICHTER EARL MAC RAUCH SIDNEY BECKERMAN DENNIS LOMES
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TV Anchorwoman Star Surgeon Star Surgeon John Yaya Reporter #1 Reporter #2 John Gant Black Lectroid Cmdr. JESS Marine Lt. Kolodny Brothers Rug Sucker Stunts  Directed by Produced by Written by Executive Producer Associate Producer Director of Photography	FRANCINE LEMBI JOHN WALTER DAVIS READ MORGAN JAMES ROSIN RAYE BIRK JANE MARLA ROBBINS KEVIN SULLIVAN IE LAWRENCE FERGUSON RADFORD POLINSKY SAM MINSKY ROBERT HUMMER GERALD PETERSON MIC ROGERS ALAN OLNEY GARY HYMES TOM HUFF JUSTIN DEROSA MIKE DELUNA JERRY SEGAL CHUCK COOPER FRANK SPARKS MICHAEL RUNYARD W.D. RICHTER NEIL CANTON AND W.D. RICHTER EARL MAC RAUCH SIDNEY BECKERMAN DENNIS JONES FRED J. KOENEKAMIP, ASC
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	Music by	Production Assis
	First Assistant Director	Production Intern
	Executive in	John Lithgow's D
	Charge of Production MICHAEL G. NATHANSON	Visual Effects Co
	Casting by TERRY LIEBLING	Electronics Effect
	Costume Designer AGGIE GUERRARD RODGERS	Electronics Desig
	Music Supervision and Sound Design BONES HOWE	
		Computer Video
	Special Visual Effects Supervisor MICHAEL FINK	Computer Graphi
	Special Make-Up Designed by THE BURMAN STUDIO, INC.	Video Engineerin
	Art Director RICHARD CARTER	Motion Control P
	STEPHEN DANE	
	Set Decorator LINDA DeSCENNA Set Designer VIRGINIA RANDOLPH	Motion Control S
	Sei Decorator LINDA DESCENNA	
	Set Designer	Motion Control A
	Production Illustrator TOM CRANHAM	Motion Control T
	TOM SOUTHWELL	MORIOLI COLLEGE
	SHERMAN LABBY	
	Property Master ERIK NELSON	
	Property Waster	
	Assistant Property Master DAVID NEWELL	Motion Control A
	Camera Operator EDWARD MOREY, III	
	1st Assistant Camera TONY RIVETTI	Ontical Compress
	2nd Assistant Camera WILLIAM G. CLEVENGER	Optical Cameram
	Still Photographer	Matte Camerama
	Cariat Conservines II DUD OTTO	Production Coord
	Script Supervisor	Matte Paintings t
	Production Mixer MICHAEL EVJE, C.A.S.	Matte Artist
	Sound Boom Operator JIM McCANN	
	Physical Consultant to Mr. Weller CHRIS COLLINS	Animated Visual
	Assistant to Mr. Canton/Mr. Richter DAN LUPOVITZ	VCE Effects Supe
	Asst. to Mr. Beckerman KATHRYN NEWBROUGH SOMMER	
	CALVATORE OFFICE	
	Gaffer SALVATORE OREFICE	
	Key Grip JOHN J. MURRAY	
	Special Effects HENRY MILLAR	
	DAVID BLITSTEIN	Additional Effects
	Costume Supervisor EDDIE MARKS	VCE Optical Effect
	Contumoro LINDA UENDIZCON	
	RADFORD POLINSKY Make-Up Supervisor BARI DREIBAND Hair Stylist STEPHEN ROBINETTE First Assistant Editor JANE SCHWARTZ JAFFF	
	Make Un Supervisor RARI DREIRAND	VCE Administrate
	Wake-Up Supervisur	
	Hall Stylist	8th Dimension S
		Effects Superviso
	Assistant Editors CHERYL BLOCH	Effects Managem
	JOHN BRACKEN Apprentice Editor LARRY FALLICK	Effects Photograp
	Apprentice Editor LARRY FALLICK	Effects Animation
	Supervising Sound Editors GORDON ECKER, JR.	
	ANTHONY MILCH	Stop Motion Anii
	ANTHUNT WILLUT	SEM Photograph
	ADR Editor	Composite Photo
	Music Editor KENNETH KARMAN	Miniatures Super
	Foley by JOHN ROESCH	Miniatures Cons
	JOAN ROWE	Modelmakers
	Special Synthesized Sound Effects ARNE SCHIII 7E	MICHORITATION
	For BODIFICATIONS	
	ALAN HOWARTH	
	ALAN HUWARITI	
	Negative Cutter BRIAN RALPH	Title Design by
	Re-Recording Mixers JOHN T. REITZ, C.A.S.	Opticals
	DAVID E. CAMPBELL, C.A.S.	Re-Recording Sc
	DAVID E. CAMPBELL, C.A.S.  GREGG C. RUDLOFF, C.A.S.  DGA Trainee	riosorumg ot
	DGA Trainee BRYAN DENEGAL	Electronic Music
	Production CoordinatorJUDI ROSNER	LICOTOTIC MUSIC
	Production Accountants ZEIDERMAN, OBERMAN &	
		Special Thanks T
	ASSOCIATES/SELMA BROWN	
	Stunt Coordinator M. JAMES ARNETT	
	Construction Coordinator GEORGE STOKES	Lenses and Pana
	Location Manager MICHAEL NEALE	Calor h.
	Unit Publicist ANNE THOMPSON	Color by
	Transportation Coordinator GARY M. HELLERSTEIN	Recorded in
		DEL E1055 T.:-
	Transportation Captain STEVE HELLERSTEIN	RELEASED THR
	Jet Car Manufacture THRUST RACING	CORPORATION

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F	Production Assistants DENA FISCHER
F	ROBERT STELOFF Production Interns
	MARK HOMER
J	ohn Lithgow's Dialect Coach ROBERTO TERMINELLI
1	/isual Effects Coordinator LINDA FLEISCHER
E	Visual Effects Coordinator LINDA FLEISCHER Electronics Effects and Props RICHARD L. THOMPSON
- E	Jectronics Design
(	Computer Video Consultant STEPHEN GRUMMETTE
(	Computer Graphics Consultant JUDITH HERMAN
1	Video Engineering ConsultantROBERT WILCOX
A	Motion Control Photography by DREAM QUEST IMAGES
B	Notion Control Supervisors HOYT YEATMAN
	CONTT COLLIDEC
A	Motion Control Animator MICHAEL BIGELOW
N.	Action Control Technicians EPED IGLICHI
13	Aotion Control Technicians FRED IGUCHI THOMAS HOLLISTER
	DAVID HARDBERGER
	WILLIAM BEILLY
٨	Motion Control Assistants ERIC GUAGLIONE
17	SCOTT BEATTLE
-	Optical Cameraman
8	Matte Cameraman
P	Production Coordinator VEITU CHAPTI E
I A	Production CoordinatorKEITH SHARTLE Matte Paintings byDREAM QUEST IMAGES
8	Matte Artist
	Animated Visual Effects by
1	/CE Effects Supervisor R.J. ROBERTSON
	RICK L. TAYLOR
	JAMES BELOHOVEK
	STEPHEN BURG
	LAYNE BOURGOYNE
1	Additional Effects Animation
1	/CE Optical Effects JAMES HAGEDORN BEVERLY BERNACKI
	COLETTE EMANUEL
	/CE Administrator JACQUELINE ZIETLOW
	8th Dimension Sequence by GREENLITE EFFECTS, INC.
E	Effects Supervisor JOHN SCHEELE Effects Management THOMAS R. POLIZZI Effects Photography WILLIAM L. HAYWARD
E	Effects Management THOMAS R. POLIZZI
E	Effects Photography WILLIAM L. HAYWARD
ı	Trects Animation and Design JUHN VAN VLIET
. 5	Ston Motion Animator BICK HEINBICHS
1	SEM Photography MIKE BEARD
(	Composite Photography CHRISTOPHER L. KEITH
1	SEM Photography MIKE BEARD Composite Photography CHRISTOPHER L. KEITH Miniatures Supervision MARK STETSON
- 1	VIINIATURES CONSTRUCTION
1	Vlodelmakers
	MIKE HOSCH
	DENNIS M. SCHULTZ
	Title Design by
-	Opticals MODERN FILM EFFECTS
	Re-Recording Sound Services COMPACT SOUND
	SERVICES
	Electronic Music Recording Supervised byJOHN VIGRAN
125	at THE RECORD PLANT
	Special Thanks To: GOODRICH TIRE & RUBBER CO.
	MONROE SHOCK ABSORBERS
	FORD MOTOR COMPANY
	Lenses and Panaflex Camera by PANAVISION®
	Color by METROCOLOR
	Recorded in
	RELEASED THROUGH TWENTIETH CENTURY FOX FILM
- 89	CORPORATION





PG PARENTAL GUIDANCE SUGGESTED SOME MATERIAL MAY NOT BE SUITABLE FOR CHILDREN



